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ISANDER DE CORDOVA.

THE MATINEE GIRL



It was a pleasing surprise, the announcement that Amy Ricard is to play Hilda in *The Master Builder*. Pleasing because all whose heart fluids have not turned to gall rejoice when to a clever and ambitious young woman like Amy the gate of opportunity swings wide. Any young actress who has been called upon to play the leading female character in an Ibsen play may be reasonably sure that her "chance" has come. A surprise, because we had unthinkingly, perhaps, associated Miss Ricard with bubbling, tomboy parts. We accepted her warmly as the champagne-like American girl in *The Stubbornness of Geraldine*, and we welcomed her as an athletic girl in *The College Widow*, although we would have preferred to hear her speak more lines, for her readings are always intelligent and vivacious. We shall wait in a mood of friendly receptivity to see what she will do with the heroine of that symbolic play *The Master Builder*, a role which the author styled "a reversed Hedda Gabler."

Hilda is the third in a drama of the domestic triangle; strangely different, however, from the Gallic triangular play. She brings into the household of Halvard Solness, a genius of builders, grown morbid, suspicious, discouraged, half mad, sunshine and the tonic of sea air. She plays in his life the role of a guardian angel. She represents to Alne, the builder's neglected, unhappy wife, the kindness which the saddened woman believed had faded from the world. She sends away a young woman who was fast evolving into the evil genius of the family. She persuades Solness to write a letter of praise for Knut, a young architect whom he fears and hates because he believes that the young man will succeed to his own fame in that art which has been called "frozen music."

Having performed the triumphant service of clearing the atmosphere of his home, and teaching him that hardest of all lessons, forgiveness, Hilda becomes, to the eye of average discernment, no longer the good angel of a man's life. She turns, to this average eye, whimsical, merely a woman. But the master playwright is gathering his forces for a magnificent climax.

Ten years before, when she was a merry child with a brain peopled with fairies, she had watched Solness climb to the highest turret of a cathedral he had planned and hang a wreath upon the topmost spire. She waved a flag and shouted at the young architect, and he descending, flattered by her childish enthusiasm, lifted her in his arms, kissed her and laughingly promised that some day he would make her a princess.

She recalls this promise. She tells him that she has dreamed of seeing him mount to the highest turret of another church of his building. Will he fulfill for her this dream?

Solness hesitates. He is older. He is no longer fearless. He has lost the audacious self-confidence of youth. He has no desire to build more churches. Dwellings for human beings, he argues, are of far more use to the world than splendid shelters for outworn tenets of half-forgotten faiths. He hints that in some castle of Spain he might find happiness with her. But she lends to this fancy no smile of encouragement.

She tells him that she fears he would turn dizzy before they had traversed half the road to that castle.

"Not if I mount hand in hand with you," he urges. But selfishness, non-existent for the time in Hilda, does not betray her from her mission.

"I would see you stand, free and high, alone," is her answer.

Solness does what many a man has done and would not have done else, climbs the heights at a woman's will.

Hilda sees him climb to the turret, sees him pause and look down, and in her ecstasy she cheers. At the sound he starts, struggles and falls, but she does not seem to see.

"My master builder!"

Hilda's cry of triumph rings out as the curtain slowly falls. The master builder has kept his promise. She is a fairy princess, who saved him from madness. And for the fairy story he had paid the price of death.

Why not, Liebler and Company, dear sir, write in your schedule of special productions for the season of 1935-6, "Hannele—Mabel Taliaferro"? There could scarcely be a stronger conjunction than this powerful Hauptmann play that has been described as

the history of a child's soul with as chief interpreter the girl whom the late James A. Herne said was "the greatest child actress in the world."

Mabel Taliaferro as the fairy child in *The Land of Heart's Desire* was exquisite. It was the best work of her career, which is bounded, I am told, by eighteen years. In her winsome personality the elfish, eerie note is dominant. By some managerial mischance she was not at the last permitted to play Sara Crewe in Mrs. Frances Hodgson Burnett's *Little Princess*, a role to which she was by nature admirably fitted. Hannele would provide greater depths, furnish a more poignant key.

There is by way of frame for the first picture of Hannele a crowd of paupers quarreling in an almshouse. A wee shivering wisp of humanity with woful eyes is dragged into the group. She shrinks from the wretched sight and whimpers with white lips, "I'm afraid." The inmates of the almshouse hear that the child had been arrested for an attempt at suicide. The magistrate and a teacher question her, to little purpose. The brain, benumbed by fear as the body by blows and bruises, keeps its secret. Her pinched face, hunger drawn, her shrunken body, rag covered and dripping from the waters of the icy pond, her animal terror of a lifted hand, tell it only in part. The rest is read in the hectic light of the child's subsequent delirium.

Hot bricks and hot drinks and the fancy that she is alone loosens the locked tongue. She mumbles that the Lord beckoned her to follow Him into the dark pond. She screams at sight of a coat and hat hanging at the foot of the bed. The old coat and hat assume a more definite form. The girl shudders and cries. The form moves nearer. Hannele writhes in agony. She springs from the bed and runs to a corner where she swoons from fright. Sister Martha lifts her in her arms and carries her back to the bed.

The raven wing of delirium throws the child again into the shadow. The spirit of her mother appears and recounts the tragedy of her own life and death. Her body, the daughter knew, was a mass of bruises when they laid it in the coffin. Before the mother fades into the night and nothingness she leaves on the child's breast a flower which she tells her shall be the sesame to a great and lasting joy. Almost happy now the child prattles of flowers and her dreams of angels.

From dreams of angels she passes into a vision of the village tailor, who brings her a long, shining white garment and golden slippers, saluting her as Princess Hannele. The village children enter and with sobs and tears beg her pardon for having saluted her as Princess Ragtag. The sobs of the children cease and their parents enter bearing a crystal coffin. Hannele, knowing it is hers, greets the shining thing with joy.

Mattern, the stepfather, again becomes a terrible shape, a fevered dream. He slouches in and looks about him, calling with loud curses for Hannele. The girl trembles in her crystal coffin. The neighbors gather about to hide it from the infuriated man. A stranger of commanding appearance and quiet manner is seen advancing to speak to the angry man. No one has seen this stranger enter. No one knows who he is. But there is that in his tone and face that frightens the coward Mattern. Denying that he had ever cruelly treated his stepchild, Mattern rushes out of the house to hang himself. Then the stranger walks to the side of the crystal coffin. The neighbors fall back in awe before him. Hannele sees that he wears a shining robe of white and that about his forehead there is a glow of starlight. He whispers to her to rise. She obeys.

A sudden shifting of scene and we are looking at the little room in the almshouse, where Sister Martha and the doctor are stooping above a shrunken figure in mean rags in a squalid bed.

"She is dead," said the doctor gravely, and Sister Martha lifts her face toward heaven. "She is there," she says.

Of this epic of unhappy childhood no one would, perhaps, make a "popular success." But in primary human interest and in literary and dramatic quality it would eclipse many of the May special matinees, through which we have sat and suffered.

To go to Dreamland, Coney Island, without seeing "Creation" is like seeing Shylock without the Jew. In fifteen minutes the story of the birth of worlds is told in a marvel of changing lights and colors, while after the shifting of each mammoth scene is heard the solemn voice of the announcer, "And the evening and the morning were the — day." It is like the old story of the universe told to staring Sunday School children by stereopticon views. But how the stereopticon has deepened and warmed and vivified!

Yet is the history of Eden repeated. We see a magnificent landscape rendered imperfect by Adam and Eve. Eve, looking twice as large and much more masculine than her predestined spouse, advances, and we see that her costume consists not of the exaggerated fig leaf of our anticipations, but a clout of green brocade velvet that wrinkles where it shouldn't. Adam is similarly and disappointingly attired. Eve shakes her molasses colored stringy wig and approaches little shrinking Adam as she might if he had been caught stealing apples in her private orchard. She beckons him to follow and he goes off the stage as though frozen with fright and expecting to receive a liberal administration of slipper for his apple stealing. It was the touch of humor in a spectacle that was designedly

solemn. The Matinee Girl respectfully suggests that Eve and her husband be worked over or eliminated from Creation.

Nella Webb is one of the actresses who within the memory of the Matinee Girl has graduated from a name in one of the large groups that appear beneath the programme proper, glorified extras, to the point where one is sure to see the same name in fat-black letters somewhere about the middle of the programme, indicating a good part. Moreover we see the name every season. There would seem to be no periods of dry rot or rust with Nella Webb, and it is almost always in conjunction with a good cast in a season success. One reason for this is doubtless that Miss Webb has energy and the determination to develop such talent as she possesses. My earliest recollection of the little woman is when she was playing a lean part in *The Brownies*. The other night I saw her in at least the third—it would have been the second had it not been for Eloise Janis' burst into practical stardom—female role in *When We Were Forty-one* at the Wistaria Grove. She has acquired a self-possession that I hope she will not permit to outgrow her own diminutive stature and some fascinating tricks of French soubrettes. Certainly Nella Webb has grown professionally. She has also grown laterally and physically.

Do try hanting, Nella.

In the actors' colony at Iconsets is a popular miss of three years, the daughter of a well-known leading man. One evening she broke in startlingly upon an after dinner piazza chat. Pointing a chubby finger upward she cried in awestruck tone:

"Oh, mamma, there's God's finger!"

Through the broken clouds they saw the slender line of the pale new moon.

THE MATINEE GIRL.

PROCTOR'S FIFTH AVENUE PLANS.

Much has been said of late in the daily press as to F. F. Proctor's plans for his Fifth Avenue Theatre for the coming season. A great deal that has been printed is based upon mere rumor.

THE MIRROR, however, is able to say with authority that Mr. Proctor, while thoroughly willing and anxious to place his Broadway stock company upon a very high-class basis, has not made any definite arrangements for the coming season, so far as regards the personnel of his company. He has submitted tempting offers to a dozen prominent stars, but in nearly every case the matter of a daily matinee has served as the stumbling block preventing the signing of contracts. It may safely be predicted, nevertheless, that the Fifth Avenue stock company for 1935-6 will be a very strong organization, with a famous leading man and leading woman at its head; that during the season several new plays will have their first performance on any stage there; that a great many favorite pieces will also be produced during the season, and that especial attention will be paid to the costuming and mounting of all the productions.

While no official announcement of the re-engagements has as yet been made, it is safe to assume that the following players will be found in the Proctor fold for the Fall and Winter season: Beatrice Morgan, Mary Hampton, Grace Reala, Katherine Grey, Frances Starr, Agnes Scott, Mathilde Deshon, Gracie Scott, Mary Ryan, Louise Macintosh, John H. Gilmore, Gerald Griffin, Robert Rogers, Laurence Marston, William J. Kelley, James Durkin, Sol Aiken, Will J. Dean, Byron Ongley, William Cullington, James E. Wilson, Wallace Erskine, Geoffrey Stein, Charles Arthur, William Norton, George Howell, David Thompson, Frank McIntyre, H. Dudley Hawley, Harold Hartnell, Ethel Conroy, Frank Rolleston, Paul Scott, Scott Cooper and others of those who, in past seasons, have become favorites in one or another of the Proctor companies.

PATRIOTIC MEETING OF THE P. W. L.

Patriotism ruled the meeting of the Professional Woman's League held on the Fourth at the club house. "Aunt Louisa" Eldridge, who had arranged the programme, called it America's Day and let it be known that no composition, whether musical or otherwise, would be listened to unless it was American. The singing of "America" by the entire company opened the meeting, and among those who contributed to the entertainment were Mr. Purdy with a patriotic recitation which he followed with the late Secretary Hay's "The Wreck of The Prairie Belle." Clara Thropp sang a medley of patriotic songs; Anna Boyd sang, and "Aunt Louisa" closed the meeting by reciting "The Star-Spangled Banner."

SCENIC STUDIO FOR MR. CONRIED.

Heinrich Conried has purchased the four-story and basement house at No. 422 East Twentieth street and yesterday plans were filed with the Building Department for alterations costing \$8,000 to fit it up as a scenery storeroom and a studio for his scenic artists. Mr. Conried bought the building principally as a storeroom for his Irving Place Theatre, because he could not rent a house such as he wanted in that vicinity. Then he decided to equip it as a studio also, where his scenic artists may work. The second floor will be removed and machinery will be installed for the handling of heavy scenery.

REFLECTIONS

Gerald Griffin has been compelled to give up his trip to Austria. He caught cold the first day on board ship and has been suffering from pneumonia ever since. Mr. Griffin writes from Heidelberg that he will go to Munich and he may be expected home now at any time.

Frank Werthing, who is now appearing in Mrs. Temple's Telegram, was placed in a trying position the night of June 30. Just before the rise of the curtain for a performance of the above comedy Mr. Werthing was handed a cablegram announcing the sudden death of his mother in Scotland. The news was a great shock to the actor, as her death was wholly unexpected. He played his part under wonderful stress of emotion that evening and continued the engagement uninterrupted.

Estelle Earle, who recently made such a success because of her beauty and art in Boston and New York as one of the Gibson girls in *The Education of Mr. Pipp*, has been announced in the daily papers as married to Louis Lemp, a multimillionaire of St. Louis, but the rumor is without foundation other than the casual acquaintance of the young people.

Ralph Edmunds, of Henry W. Savage's business staff, will shortly return from a tour of the European musical centres, where he went to hear foreign singers for the Savage English Grand Opera company.

Charles A. Mason has been successfully operated on for appendicitis and expects to be discharged from the sanatorium some time this week, after five weeks in bed. He has signed with Broadhurst and Currie for Frits and Sults.

Last week Manager Rosenberg offered at the Metropolitan Theatre Adelaide Keim in East Lynne.

Alfred Fossick, the Maidenhead solicitor who speculated in theatrical management at the Savoy, in London, and used money not his own, to finance Du Barry, was sentenced at the Berks Assizes to five years' penal servitude. He pleaded guilty to the charge of misappropriation of trust funds, and, of course, did not repeat his baseless assertion that he had lent the money to Mrs. Brown-Potter. That lady, it appeared, had asked him to raise money on her property at Bray, but she had not the slightest idea that he was obtaining money by any but honest methods. Mr. Fossick had made himself entirely responsible for the Savoy production, hoping that there was a fortune in it. When failure came there came also the exposure and the disgrace and the punishment. Justice Lawrence, in passing sentence, remarked that Mrs. Brown-Potter had had nothing to do with the prisoner's action and was in no way to blame.

Georgia Earle resigned from her official capacity in the Actors' Society as Assistant Secretary and Editor of the *Bulletin*, and will return to the stage.

Sergeant Bruce, at the Knickerbocker Theatre, ended his run July 5.

Louise Morewin, who was compelled to give up the role of the mother-in-law in *The Heir to the Hoarsh*, at the Hudson Theatre, on account of illness, is rapidly convalescing and hopes to appear again soon. Her part was well taken by Florence Coventry. Jane Peyton has succeeded Beverley Sitgreaves as Kate Brandon. Ernest Lamon has replaced John W. Cope as Dave Lacy, and Louise Rutter has taken the part previously played by Norah Lamson. Contracts for next season did not permit the players who withdrew remaining longer in the company.

Huntley Wright has terminated his nine years' connection with Daly's Theatre, London.

While Heinrich Conried is in Europe perfecting his plans for the coming season of grand opera the stage of the Metropolitan is being overhauled again. Electricity controlled from a single switchboard, it is said, is to operate everything scenically on the stage. It is said that a new drop curtain is to be imported to replace the present one.

Jane Stuart has gone to Boston for a fortnight to visit her parents. She will play the lead in *Alone* in the World next season.

ENGAGEMENTS.

Millmont Evans, who played leads with E. J. Carpenter's *A Little Outcast* (Western), re-engaged for the part of Maggie Mason in *At Cripple Creek*, another of the Carpenter attractions.

For *The Funny Mr. Doolley*, which stars Paul Quinn: Joseph Mitchell, Emilie Howell, Marie Richmond, Gaudie Nelson, Gabriel Barber, Casper Sahn, Arthur Roach, Lester M. Pith, Fred C. Turner, George Chant, Josephine Carter, Fred Elder, Walter White, Dan J. McCaffrey, Mitchell's pony ballet, and a chorus of twenty.

Josephine Gordon, of San Francisco, for the Jolly Green Widows company for the coming season.

Louise Casavant, for the role of King Owl in *Woodland*.

Flora Sabella will appear in a part specially written for her in the forthcoming production of *Easy Dueson*, that will introduce Raymond Hitchcock as a straight comedy star. This is Miss Sabella's first venture outside of the musical comedy realm.

THE STAGE IN PARIS.

A Zola Play Produced—La Belle Marseillaise—Racine's Esther Revived.

(Special Correspondence of The Mirror.)

PARIS, June 30.

A touching example of devotion and loyalty to a friend, no longer among the living, was furnished by the playbill at the Opéra Comique announcing *L'Enfant Roi* (The Child King), libretto by Emile Zola, music by M. A. Bruneau. Accustomed as we have been to see these two names linked together, it was natural to suppose that the death of Zola would have dissolved the partnership. Not so. It appears that before his death the famous author placed in the hands of his friend Bruneau several libretti, and the latter, looking upon this act of friendship as a sacred trust, has announced his intention of setting to music everything that Zola bequeathed to him. While this way of reasoning does great credit to M. Bruneau's conception of friendship, it will hardly redound to his advantage, as the meager success in the past of works by Zola and Bruneau has fully demonstrated. It is not the music but the libretto which was at fault in every instance, and it is to be deplored that M. Bruneau's infatuation prevents him from seeking another collaborator and thus securing the success which he deserves.

In *L'Enfant Roi* the subject chosen is of the tritest. M. Delagrangé, a prosperous baker and confectioner, is in despair that the union of himself and wife has not been blessed with children. One day he receives an anonymous note acquainting him that there is something wrong with his wife. He rushes to the place designated, where he expects to surprise her with a lover, and, instead of that, finds her lavishing caresses on a half-grown youth, who it develops is her son, the fruit of a liaison with a military man prior to her marriage to Delagrangé. In order to conceal his existence the child has been brought up by his grandmother, in whose little shop the mother has been in the habit of visiting him. As might be expected the honest baker flies into a rage upon learning this "pliquant" family history and gives his wife the choice between himself and her son. She chooses the latter and Delagrangé returns to his bakery, where, probably influenced by his dejected spirits, everything begins to go wrong. But the love which the wife bears her husband causes her to return to him before long and at once business picks up again. Seeing that he is the bone of contention the youth decides to sacrifice himself and leave the country. He calls on his mother to bid her goodbye, when the good baker, overwhelmed by emotion, decides to adopt him, and the child proves victorious, "king," as the title denotes.

While the sentiment of the play is to be approved, the fact that the most commonplace "bourgeois" surroundings had been chosen for its enactment, and the very meager action of the play itself, which had to be eked out by a multitude of accessories, should have deterred M. Bruneau from wasting his talents upon such poor material.

M. Dufrange as the baker, Mlle. Friché in the role of the wife, and Marie Thiéry as the son did all in their power to secure success.

At the Ambigu-Comique *La Belle Marseillaise*, by M. P. Berton, presented a series of magnificent stage settings of the time of Napoleon I. The play is interesting from beginning to end, full of action, amusing and touching at the same time—in short, a treat to witness, to which fact overflowing audiences bore testimony.

It goes without saying that a play whose plot is laid in the times of the First Empire presents unbounded opportunities for the picturesque in the costumes of both sexes, so that the stage pictures which met our view were both fascinating and beautiful.

La Belle Marseillaise is the name of an inn kept in the year 1800 by Lacausade, whose charming wife assists him, not only in attracting customers, but as cashier as well. Among the many military men who frequent the inn a young aide-de-camp and favorite of Napoleon, Colonel Crisenay, falls desperately in love with the charming Madame Lacausade. The latter appears pleased with his attentions, but cannot be prevailed upon to admit that she loves the gallant young officer, remaining to all appearances loyal to her husband, despite the fact that the latter is about forty years older than she.

It soon develops that the venerable innkeeper is in reality a Marquis de Tallemont, a royalist body and soul, who is planning the annihilation of Napoleon. The opportune moment has arrived. That very night a bomb is to be hurled at the carriage of the First Consul, and the Marquis is giving final instructions to his tool, Saint-Réjant, with whom, for the purpose of diverting the attention of the police, who are "onto" Saint-Réjant, he exchanges clothes.

The young Marquise—to give her her proper title—has overheard this conversation and trembles at the thought that the life of Crisenay, whom she loves devotedly, is in danger, as he will be among those escorting Napoleon at the moment when the bomb is to be thrown. In order to save the man she loves and to make him forget the call of duty she uses all her powers of fascination to retain him at her side until a terrible explosion is heard in the street, proving that the fatal moment has passed. But Napoleon has escaped unhurt and the multitude is wildly cheering him, while a dreadfully mutilated body is being brought into the inn, as, on account of the clothing it is supposed to be all that is left of Lacausade. At the sight of it the poor wife falls on her knees sobbing, but the Marquis, emerging from a side door, whispers to her not

to betray his secret. Disguised as Saint-Réjant he manages to escape, with the avowed intention to revenge the death of his friend.

The next act takes place in the salon of Josephine at the Tuileries, where we meet with an assemblage of famous historical personages, such as Junot, Murat, Cambrérès, Fouché, Madame de Rémusat, Hortense the daughter of Josephine, and Napoleon's beautiful young sister Pauline, forming a most interesting group. Napoleon proposes to make a match between his aide-de-camp Crisenay and a rich heiress, but the young officer remains true to his first love, declaring that his heart is in the keeping of Widow Lacausade, the Belle Marseillaise. The Consul interviews the woman of whose charms he has heard so much and plies her with questions as to why she refuses to marry Crisenay. As she can give no valid reasons, Napoleon, not accustomed to see his wishes disregarded, orders the marriage to take place at once.

In the third act the poor little Marquise confides to Crisenay the terrible secret of having a husband still living and of the double life which he has forced her to lead. Crisenay is generous enough not to divulge her confidence and in the end is rewarded, for although the Marquis de Tallemont reappears and makes another attempt upon the life of Napoleon by means of a poisoned snuff box, which scheme the presence of mind of his wife causes to miscarry, all eventually ends well. The Marquis loses his life in a duel, leaving Crisenay to enjoy the happiness of possessing a wife whom he adores.

The Belle Marseillaise was charmingly impersonated by Maud Arny, while the role of the gallant colonel was ably sustained by André Brille. Mademoiselle Béryl as Josephine acted with dignity and grace.

It was a very gracious act on the part of Eleonora Duse to give a performance for the benefit of our beloved Madame Crozier, who graced the French stage for a period of fifty-seven years, retiring some years ago at the advanced age of seventy-one years. Surely a record to be proud of. Not only was she beloved and admired as a true artiste, but her private character was of such sterling integrity and uprightness that she commanded uni-

versal respect. All throughout her long career on the stage she remained true to her special role, that of old woman, in which, strange to say, she had made her debut when hardly twenty years of age. Sad to say, she found herself in very reduced circumstances after a life of conscientious hard work. The efforts her friends had made in her behalf some years ago were not as successful as they deserved to be, and it remained for Duse—great in charity as in art—to give substantial relief to one so eminently entitled to it.



Photo by A. H. Mann and Son.

A GROUP AT MT. CLEMENS.

Charles W. Young sends this mission the above picture of a group of members of the profession. They are a part of the present theatrical colony at Mount Clemens, Mich. Their friends will recognize W. J. Gilmore and daughter, Nick Norton, Joseph Hart and Carrie De Mar, John World and Modell Kingston, Mr. and Mrs. Gus Sobke and son, Mr. and Mrs. Julian Rose, James R. Garey, Lucille Loring, "The Great Trololo," Wilson S. Ross, Frank Howie, Harry Bradley,

Cliff Wilson, Charles M. McDonald, Mr. and Mrs. Pearley Lewis, Joseph Gorton, Frank Mostyn Kelley, Edward Trautman, Dewitt Cook, Paul Stone, William Seekin, F. P. Smith, J. P. Riley, O. W. Roache, William Kibble, Charles McClintock, Daniel D. Scullen, Abe Levy, William White, Mr. and Mrs. Harry Watson, Beatrice Leonard, and Charles W. Young in the picture. The scene is the front of the Clementine Bath House, of which Mr. Young is manager.

cert work, as he did last season. He will be heard in Mrs. Grace Wasmall's Shakespeare cycle and he and three other artists will devote a month to this novelty. Alfred Reisenauer and Harold Bauer, pianists, will return here for concert tours. Other artists whom Mr. Charlton will manage are Madame Shotwell Piper, dramatic soprano; Madame Katharine Fish, contralto; Ellison Van Housen and Kelley Cole, tenors; and Francis Rogers, baritone. Marie Nichols, violinist, and Elsa Ruegger, cellist, will also be of the Charlton forces, along with Clarence Eddy, the organist.

Charles Frohman, who will sail on the *Kronprinz Wilhelm* July 19, returning to London in October, has arranged for the return to America in January of Sir Charles Wyndham, Mary Moore and their London company for a tour of sixteen weeks, during three weeks of which they will play in New York. Mr. Frohman has also decided that William Gillette will produce his new play, *Charles*, first in England early in September. Mr. Gillette and the company that is to play with him will leave New York on August 20, and Mary Dora, who is to play in *Charles* with Mr. Gillette, will sail for New York on July 20, to return immediately to London with the company. Mr. Frohman has also arranged to furnish all of the productions to be given at the Comedy Theatre in London for the next three years, and will begin with William Collier, who, after a vacation commencing on July 16, will reappear on September 25 for a season in *The Dictator*.

Arrangements have been completed for the presentation of *Veronique* at the Broadway Theatre, with Rose Vincent in the title-role. The Spring Chicken will also be brought to America after its London run is ended, and the English Duchess of Dantzic company will arrive the latter part of August for its second season in this country. Besides these attractions Klaw and Erlanger have under consideration *The Lost Leader*, a play by Mrs. Besant O'Connor, wife of T. P. O'Connor.

B. C. Whitney has bought *Fig! Paf! Pou!* from his brother, F. C. Whitney, and will have two companies out with it.

Hervieu's novel, which lived to see only a

HARRISON GREY FISKE'S PLANS.

Harrison Gray Fiske has announced his plans for the coming season at the Manhattan Theatre, which will open early in September with a production by John G. Bland, entitled *Mary and John*. The title of this comedy, which is named for its leading characters, a young married couple, and thus may stand typically for the average young pair who have entered matrimony, is somewhat homely, but the play is said to be a work of uncommon promise, both because it is highly amusing along unhackneyed lines, and for its related characters, which typify many to be found in metropolitan life to-day. Moreover, it is said to have what is not usual with a play objectively comic, a theme of moment that brings into its complications the wide opposed mental viewpoints of the average young man and woman of to-day who venture into matrimony. The leading members of what is promised to be an exceptionally capable comedy company have already been engaged for this production, and the cast will be completed upon Mr. Fiske's return from Europe.

After the run of *Mary and John* at the Manhattan, Madame Bertha Kalich will begin her engagement under Mr. Fiske's direction in an elaborate production of Maeterlinck's *Monna Vanna*, a company of the first class being associated with her for this event.

Mrs. Fiske in October will begin an Autumn tour with the Manhattan company in Leah Kleeschna, visiting cities in which that play has not been seen. Then Mrs. Fiske and the Manhattan company will begin at the Manhattan their annual season, filling out the rest of the dramatic year. The first production will be a new play by Rupert Hughes, entitled *What Will People Say?* This is a comedy of contemporary New York life, affording an excellent modern character study for Mrs. Fiske, as well as what are believed to be adequate roles for her distinguished associates, including John Mason, George Arliss, Frederic de Belleville, William B. Mack and others. *What Will People Say?* according to the plans as they now stand, will be followed by a revival of a standard comedy which has not been seen in New York in several years, and in which Mrs. Fiske never has appeared. In due sequence Mr. Langdon Mitchell's new comedy of local interest will be produced, and a new one-act play by John Luther Long, *Ibsen's Rosmersholm*, with Mrs. Fiske in the character of Rebecca West, is another possibility—awaiting events already settled—and Mr. Fiske has in contemplation, as soon as may be, a revival of *Tess of the D'Urbervilles*, which is designed to surpass in every respect the original production of this play from Hardy's novel.

Mr. Fiske sailed for Europe last Thursday. He will go directly to Paris, and during his absence will visit Switzerland and Italy.

SHUBERT HEIRS TO SUR.

The heirs of Sam F. Shubert have taken preliminary steps to sue the Pennsylvania Railroad Company for heavy damages. The Shubert family have retained Simpson, Werner & Cardona to conduct the suit which, according to a report from Utica, Mr. Shubert's former home, will involve \$500,000. Mr. Cardona says that the amount of the damages the Shubert family would claim had not been determined.

CUES.

Fantana, which the Messrs. Shubert will send to their new Waldorf Theatre in London, will be presented there on September 4 with an entirely American chorus. The principals will be English. The company now at the Lyric will remain in this country throughout the season, opening in Boston the same night the musical play is presented in London.

The Kirtz La Shelle Company has been incorporated with a capital stock of \$10,000, to manage the Virginia and the *Hair to the Bone*. The directors are Mrs. La Shelle, J. Louis White and Emma Mullie. Miss Mullie is a sister of Mrs. Mullie and a member of the La Shelle office staff.

Low Dockstader announces that he has signed a contract with Leo Dietrichstein for the latter to appear in a farce of his own called *Before and After Taking*. Dietrichstein, Dockstader says, will not come to New York until the first of next year.

The first of the Savage attractions to take to the road will be *The College Widow*, which begins its season at Chicago July 21. The company that played the long engagement at the Garden Theatre last year will be taken to the Western city.

The Philomelic Theatre of Wilkes, Mass., has been leased to William De Hart, and he has engaged A. L. Burleigh as business manager.

The St. John Convention Hall Company of St. John, Kan., C. C. Hoaglin president, have organized a stock company for the purpose of building a theatre.

Al. W. Martin has bought his Uncle Tom for the Summer at Peru, Ind. He has leased a large piece of property just outside of the city limits, where he has sufficient room for his paraphernalia. He has remodelled the large barn and converted it into a scenic studio. Ed. Martin is in charge of the Summer place, and under his direction the production is being made over, larger than ever. Many new people have been engaged for next season, which opens at Peru, Indiana, August 17.

The Henry Russell Grand Opera Company, which is the newest musical venture of the Shuberts, is to begin its American season in November. The works of the great composers will be given by celebrated artists, a chorus of eighty and an orchestra of sixty—all at ordinary theatre prices. The organization is now at the Waldorf Theatre, London, where the biggest hits of the season have been made by Calvé and Alice Nielsen.

Easy Dawson will open the season at Waldorf's Theatre August 15.

THE IMPECUNIOUS AUTHOR.

Colley Cibber, Influenced by Claret Lemonade, Tells Him Some Anecdotes.

I walked down Broadway yesterday jangling my keys in my pocket, making believe they were money, and when I came to the right corner I turned toward William's for something cooling—on tick—and sympathy. There is always something cool at William's except in winter, and generally there is sympathy.

"Mr. Cibber's in the back room, sir," said William when I stepped up to the bar and showed him my empty watch fob. The empty watch fob was my code sign. William once told me, politely, that if my watch should ever be stolen I could readily recover it, for every pawnbroker in town had seen it.

"Mr. Cibber's in the back room, sir," repeated William, "drinking claret lemonade." Now, it wasn't unusual to find Colley at William's, but Colley and claret lemonade were an unheard of combination, so I took the cooling drink that William gave me, and went into the back room casually, as though I expected to have it all to myself. Sure enough, there was Colley sitting at the little table with the bad leg under the musket of '76 and the print of Boston Common that hang near the ice box.

Colley was making figures on the back of an envelope, but he looked up when he heard me enter, and recognized me.

"Sir," said Colley, "good morning." "Sir to you, Colley," said I, going over and joining him with my glass. I sat down, and Colley poured out some lemonade from the pitcher and drank it slowly. Then he put down the glass, and watched me as I sipped my cooling drink.

"Sir," said Colley, after a pause, "I have been insulted."

"By me?" I asked, wondering whether he thought my bear too common company for his claret.

"No, sir," said he. "By a constable, sir. By a vulgar, artless constable. On Broadway. This morning. He dared to threaten me." Colley poured out another glass of lemonade, and I jangled my keys in my pocket, not trying to make believe this time. Colley knows the difference. And I waited for him to go on.

"Yes," he continued. "At Forty-first Street this morning I met Cooke—G. F. Cooke, not the young man at Mr. Belasco's—and stopped to talk with him. And, sir, I assure you, we had been standing but a moment when a constable, a common Bobby, approached and ordered us to move on. I, Colley Cibber, he, G. F. Cooke, to move on! I paid no attention, but Cooke looked apprehensive. The constable repeated his order, and I did only what a gentleman should do."

"And what was that?" I asked, Colley seeming to take it for granted that I knew.

"I turned upon him, sir," answered Colley. "I cursed up him, sir, and I said in my most impressive voice, 'I am deaf, sir.' I said, 'I am deaf.'"

"And then?" I asked.

"And then I bade Cooke good morning and came here."

"Wise Colley," said I. "You might have been arrested. But why say you were deaf?" "Sir," answered Colley, pouring all out that was left of the claret cup, "when Southern, in his old age, appeared in Money's the Mistress, his last play, he was himed. When some one asked him if he heard what the audience was doing he answered as I answered the constable, 'I am deaf, sir.' It is the only answer for a gentleman to give the vulgar, save a stout stick laid well across the shoulders."

William's trained ear must have detected the melancholy sound of the ice rattling in the empty pitcher, for he appeared at the door with another pitcher and an extra glass.

"Here's your order, sir," said William to me, winking politely and I blessed him.

"I saw Mrs. Siddons coming out of the Knickerbocker Theatre Building this morning," I said, after William had retired.

"Why she should be hunting engagements at her time of life I cannot understand," said Colley. "A noble woman, though. I remember her earliest appearance. But today—there is no place for her. She could hardly be got to act a man's part when she was young, and she dressed her Rosalind as a woman, or, rather, as a nondescript creature, neither male nor female. And she cannot sing, sir, even with her modern teeth. I remember when she last played Lady Macbeth that she whistled when she tried to speak. And Macbeth's not a musical comedy—ever to-day. But it may be, sir. It may be yet."

Colley's voice was full of acerbity. It may have been due to the claret.

"She loved applause," he went on, after a long sip. "She loved applause. She couldn't act without it. Playing in Edinburgh once the audience was cold, so much so that she vowed, if her next point failed, she would never set foot in Scotland again. That point was given. There was a pause, and then a fellow in the pit piped out: 'That's no' bad!' and the applause her heart so much desired followed."

"I remember the time when Quin could not speak a word distinctly for lack of teeth," continued Colley. "That was before the day of your dentists with their skill of recreation and of your red coated negroes who shove cards into paucers' faces. Hang me, sir, if I don't make one of them need his master's services some day to replace the grinder I'll knock down his throat for his impudence. But we were speaking of Quin. He was a

modest man and a generous one. Once after he had left the stage forever he was asked by a dear friend to appear at a benefit. 'No,' said Quin. 'If you need money I'll send you £1,000, but I'll not whistle Falstaff for anybody.'"

Colley offered me a cigar, and lighted one for himself.

"Was she alone?" he asked, when the tobacco was going well.

"Who?" I asked, unable to see how he connected Quin with the feminine pronoun.

"The Siddons," he answered. "When you met her coming out of the Knickerbocker Theatre Building was she unaccompanied?"

"There was a young man with her, Colley," I said mysteriously.

"I was certain of it," exclaimed Colley. "A gentleman of the press. I'll wager a gallon of port it was a gentleman of the press."

"I don't know whether he was a gentleman," I said, "but he looked like a reporter. He wore a red and green hat band."

"It was," said Colley. "I'll wager another gallon that she has lost her jewels, or received a present again."

"Wager the same gallon, Colley," said I. "It will be cheaper. Surely she cares nothing for notices now that she has retired."

"She loves a puff as she does applause," said Colley. "It is a fault of the age in which she was famous. I knew a French dramatist once who went to unusual lengths to advertise his wares. On the day for which any of his plays were announced he would set out in the morning, go through all the streets and squares of Paris, stopping at those places where the playbills were usually posted, and when five or six persons had been collected he would cry out at once in a vehement tone: 'Faith, the French will be treated with an excellent piece to-night. I'll be there, for one.' His peregrinations were somewhat successful, too, sir; so much so that several of his plays have been dished up with fresh greens in this country recently."

"You never did anything like that, did you, Colley?" I asked maliciously.

"No, sir," he answered gravely. "My plays stood upon their merits, or they fell as they deserved to fall." He leaned back in his chair and closed his eyes, as though thinking of the days when he was manager, actor and playwright. Suddenly he roused himself and looked at his watch.

"Bless me!" he said, rising. "I shall be late for my engagement. I am arranging for the publication of a sequel to my 'Apology,' you know," he continued, confidentially. "I shall depend upon you to help me with the proof. Good morning."

Before I could respond to his remark he was gone, and I heard him saying good morning to William as he passed out.

Five minutes later I too passed out, to make a round of the Sunday editors. It's mighty hard to place stories in midsummer.

GOOSEQUILL.

LEANDER DE CORDOVA.

The subject of the first page picture of THE MIRROR is Leander de Cordova, probably the youngest actor-manager in the United States. Mr. de Cordova is but twenty-four years of age, and will launch his first pretentious theatrical production, The Shadow Behind the Throne, on Sept. 4. He was born in the West Indies, and is a member of the well-known de Cordova family of Wall Street fame. Himself possessed of wealth, with the auxiliary of pronounced dramatic ability, and trained for years in that best of all schools of acting, the stock company, Mr. de Cordova starts well equipped as a producing actor-manager, and his future will be watched with interest. He has, too, the saving grace of modesty that subordinates his talents in a small role for the greater success of the production itself.

Mr. de Cordova has played leading roles only for some years past. His Faust, with Louis Morrison's production, was admittedly an unusually fine interpretation of that exacting role. His most recent work was as leading man of the Mortimer Snow Stock Company in Troy, N. Y., where he earned high praise from press and public. It was in Troy that a first and trial production was given of The Shadow Behind the Throne, and the success it achieved was little short of remarkable.

Several managers made offers for it, but Mr. de Cordova decided to produce it himself. The play is the pen work of his brother, Rudolph de Cordova, and Alicia Ramsay, both well-known newspaper workers in London. The London de Cordova gives much promise as a playwright. His first effort, Honor, was an instant success and served as a starring vehicle for Kate Rorke and Arthur Bourchier.

Mr. de Cordova is sparing no expense in his new production, The Shadow Behind the Throne, and intends to make it notable. His role is that of a Chinese Mandarin, a part that the critics who have seen the play pronounce one of the strongest character parts in modern drama. Mrs. de Cordova (Ethel Blanda), late of the Charles Frohman forces, also has a strong character role. The scenes of the play are all laid in China, the action taking place during the somewhat recent uprising of the Boxers.

Temperamentally, Mr. de Cordova is well suited to the strong title role, while his education, conception of types, knowledge of light and shade in character drawing and exuberant youth have already spoken for themselves. New York theatregoers will have an opportunity in September to take the artistic measurement of play and player, when it will be seen at one of the metropolitan playhouses. The cast has been chosen with special care by Allen and de Cordova and contains several well-known names.

DRAMATIC SHRINES.

Where Pilgrims May Find the Graves of Famous Actors Near New York.

About a mile inland from Hastings on the Hudson lies Mount Hope Cemetery, a very pretty rural burying ground on the line of the New York and Putnam Railroad. It is in this beautiful and peaceful village of the dead that the gifted dramatist, stage director, and actor Dion Boucicault lies at rest.

Off from the more settled section of the cemetery on the top of a hill that commands a view of the country for miles around the Boucicault plot is marked by four small corner posts. In the centre of the lot in a grave cut in the solid rock this brilliant Irishman is buried. The grave is covered by a massive slab of Scotch granite, in the centre of which is a bronze tablet bearing this inscription:

Dion Boucicault,

MDCCCXXII.

MDCCCXC.

Standing at the grave of this brilliant man with the eye sweeping the outlying distances of wooded hills and cloud-decked skies and overcome with a sense of the isolation of the scene the mind instinctively reverts to those scenes of triumph in this man's life that took place in surroundings so different from these. The applause acclaiming the successful hit, the laugh following the sally of scintillating wit, no more greet the ear of the dramatist and actor and the glories of the successful days of Led Astray, The Shaughraun, The Colleen Bawn, and Arrah Na Pogue are over. The creator of them all sleeps the eternal and undreaming sleep with the clear sky of the land of his adoption smiling over his grave. Far, far away the waves that kiss the verdant shores of a poet-bearing tale sing the dirge note of such as him—her brilliant sons who sleep on foreign shores.

Maple Grove, a picturesque rural God's Acre, near Jamaica, L. I., contains several objects of interest to the pilgrim to dramatic shrines. One of these is the grave of George Jones, more widely known as the Count Johannes. When this eccentric genius died impoverished at the West Side Hotel, Sixth Avenue and Fifteenth Street, New York, on Dec. 30, 1879, he left no money to procure for his body a final resting-place. The New York Press Club raised a fund for the purpose, but finally decided to accept the proposal of the trustees of Maple Grove who telegraphed an offer "of a plot of ground in a select portion of the cemetery for the interment of the remains of George, the Count Johannes." He was buried on Jan. 5, 1880. A few nights later an attempt was made to rob the grave, ostensibly for the purpose of getting the brain of the dead actor. The attempt was frustrated, and the cemetery authorities posted an armed watch over the grave for some time afterward. To foil all further attempts at grave robbery the body was disinterred and buried in another grave, where it rested for two years. The cemetery officials, then fearing no further attempt at body snatching placed the body where it now rests in the triangular plot at the junction of Laurel, Alder, and Moss paths. The deed of the lot was given to Avonia Fairbanks.

Another well-known actor buried here is that once uncensored comedian, Charles B. Bishop, who, after a long and honored period of dramatic usefulness, dropped dead in the wings on the night of Oct. 8, 1889. The writer remembers seeing him in his splendid piece of comic acting Bluekin in the burlesque Little Jack Sheppard, N. C. Goodwin being the Jonathan Wild. Several good anecdotes of Bishop are related in Phelps's "Players of a Century."

Alonso Foster, the well-known Lyceum manager, has a plot in this cemetery, as has also Jacob Rila, the well-known sociological writer, and Dr. Stephen de Wolfe, father of the charming actress Elsie de Wolfe. Not far away from the plot of the last named in the lot of Dr. Macdennan is the grave of the young actress, Madge Yorke, who fell a victim to the jealous rage of James R. Gentry. In the cemetery also is the grave of the eccentric journalist, David Wemyss Johnson, well known in metropolitan newspaper circles two score years ago. Johnson is mentioned by E. A. Sothern in his jolly book of anecdotes, "Birds of a Feather."

As one stands in such a place as these small burial grounds perhaps, as in the present case, in the soft Spring twilight, the thought must come that not in the crowded cities of the dead which lie so close to the cities of the living, but in some such sweet, quiet rural place, it is meet for a man to be carried when he bids the cares of the world adieu and lays him down in final sleep.

Several of the small cemeteries on Long Island hold mortal clay that when animated with the promethean fire of life and genius gave names to the world that must be remembered for many years to come.

In St. James Episcopal churchyard, St. James, Long Island, Jerome Sikes of modern memory lies buried, and here also is interred Thomas H. Haddaway, the mention of whose name brings back to the old-timers the glory of the palmy days.

Charles Graham, the popular song-writer, whose "Two Little Girls in Blue" and other songs made vaudeville reputations, is buried in Mount Olivet Cemetery, Maneth, Long Island.

In the Prospect Street Cemetery, Jamaica, Long Island, James H. Hackett, of Palustian memory, and his wife, Catherine Louggy Hackett, are buried.

In the Lutheran Cemetery, Middle Village, Long Island, Minnie Schultz Huber, the once popular songstress, lies at rest.

At the United States Cemetery, Fresh Pond, Long Island, are kept the ashes of Alice Harrison and Anton Seidl.

In the larger cemeteries, two of which are consecrated to those of Roman Catholic persuasion, "Holy Cross" and "Calvary," several well-known actors and performers are buried.

In Holy Cross Cemetery, at Flatbush, Long Island, rest the remains of Rachel Deville, whose fame has not yet been obliterated by the reputation of more modern favorites. Here also are buried the great "Ricarda," Archie Hughes, a minstrel of great reputation in his day, and William Henry (Harry) Kennedy, a good ventriloquist in his time, but who won wider fame by his many sweet songs to the air of one of which, "Say Au Revoir, But Not Good-By," he was laid away in the bosom of the earth. William Stuart, once manager of the Old Winter Garden in New York, and also celebrated as a dramatic critic, is buried here, and here also

rests Kenward Philip, for many years the brilliant dramatic critic of the Brooklyn Daily Eagle.

In Calvary Cemetery on the outskirts of the eastern section of Brooklyn the sisters Etta and Mamie Gilroy are buried, and here also are buried the three Bryants, minstrels, and William Henry Delahanty, of the team of Delahanty and Hengler. Also interred here are the mortal remains of Angeline Ravel, William J. Scanlon (whose success foreran that of Olcott and Mack in the same field), Pasquella Brignoli, a great tenor, and Patrick Barnfield Gilmore, a great bandmaster.

Staten Island, circumscribed as it is as far as territorial limits are concerned, is yet boundless in its capacity of interest for him who possesses the not necessarily morbid, but the true spirit of the pilgrim, who fain would stand before the graves of those who left an impression on their time and who would moralize on the intense philosophy of that truism that says that earthly glory passes away. Here within the sacred precincts of these places set aside for the residence of the dead and sanctified by their memories will the student of dramatic history have inspiration for reminiscence and ripe fruit for his philosophy. For who can dispute the truth of *ex transit gloria mundi* as he gazes at the mound of earth in Fair View Cemetery at Castleton, that contains all that was mortal of him who translated the fire of Shakespearean thought to appreciative audiences. Within this grave lies that which once we heralded and applauded as Thomas W. Keane. We are not buoyant in spirits, and we think that indeed the grave has its victory and death its sting. So we think as we journey to Silver Mount Cemetery near Silver Lake and stand before the grave of Catherine Sinclair Forrest, in that same cemetery that holds the body of Richard Adams Locke of "Moon Hoax" fame, and in which also are buried some of the hopes, ideals, and heart throbs of that pure, good man, and brilliant writer, William Winter, not appreciated as a poet as much as he deserves, but yet revered by all right thinking men as the conservator of taste in the drama and the dean of all its critics.

In New Brighton Cemetery, West New Brighton, James Henry Budworth, once noted as a minstrel, is interred.

Music lovers might well spare the time to visit the Moravian Cemetery at New Dorp, for here Max Moretaak is buried.

It is not a far cry from Staten Island to New Jersey either in distance or in spirit, and here in the churchyard of the old Methodist Church at North Long Branch we may see the grave of Frank S. Chanfrau, "Kit, the Arkansas Traveler;" William R. Floyd, prominent in the casts of other years, and George W. Ryer, the author, with Denman Thompson, of Old Homestead, Two Sisters, and The New Minister, are here interred.

From here it is a greater stretch, but one which the dramatic pilgrim will not forego, to the old churchyards of Manhattan, where many tombs of interest can be seen, among which may be mentioned that of James Lawson, dramatic author, in the old Marble Cemetery on Second Street, and that of Isaac Hardy, an old-time dramatist, in the Jewish Cemetery back of O'Neill's department store.

The pilgrim may also be content to journey to upper New York, where in Trinity Cemetery lies Louis Barret, whose fame was overshadowed by that of his more illustrious brother Lawrence. Miss Sanford and ex-Mayor A. Oakley Hall, who made a casual excursion into the dramatic regions as author and actor, are buried here.

Downtown in Trinity Churchyard, Broadway, lie the pre-revolutionary favorites, Mr. and Mrs. John Hogg.

In St. Paul's Churchyard on Broadway lies the eminent tragedian, George Frederick Cooke, of whom, after William Dunlap's life is considered, it would be but presumption in the present writer to write one poor word of tribute.

In St. Ann's Churchyard, on St. Ann's Avenue near 138th Street, in a vault beside the church repose the remains of the Old Bowery favorite, Edward Eddy.

The actor-preacher, Rev. Joseph Price, who died in New York City on Oct. 29, 1887, is buried at Hempstead, Long Island.

WILLIAM SIDNEY HILLIER.

A DOG WITH A WIG.

In the memoirs of James Fennell, published in 1814, there appears the following anecdote:

David Garrick was appearing in one of his principal parts to a crowded audience, when an elderly person of a bulky and evaporating temperament, having brought with him his faithful bulldog, felt himself incommoded by the heat in his upper regions, which were adorned by a large, bushy wig. He had, with a very common anxiety to see all he could, placed himself in the front of the seat adjoining the orchestra; his dog stood erect, as if fascinated with the abilities of the actor, his forepaws resting on the partition. The old gentleman, whose head had been perhaps as much heated by the representation as by the friendly effusions of his surrounding neighbors, determined to cool his own and excite the brains of the dog. He accordingly took off his wig and placed it on the head of the animal, still remaining as attentive as any of the human audience. In this situation, the eyes of Mr. Garrick, during one of his colloquies, fell upon him.

Risibility is independent of the mind, and it proved so on this occasion, for Mr. Garrick burst into a fit of laughter. "The audience wondered at the circumstance, but only till the object was pointed out to them, when they heartily joined in the mirth and forgave the actor."

ENGAGEMENTS.

Fields and Willey, to play the two German parts with Billy & Clifford in a musical comedy, The Jolly Bero.

John Lane Connor, by Decker and Veronee for No Mother to Guide Her company in support of Lillian Mortimer.

Tom Jordan, for the part of the Indian Prince with Grace Cameron in The French Maid at Pleasure Bay, N. J.

Lillian Daven, for the ingenue in Charles E. Blau's Curse of Drink company, opening at Cleveland, O., July 21.

Will H. Fields, for Solly Cohen, the principal comedy part in Why Women Sin (Western), and Grace Turner, for the ingenue in the same company.

Paul Russell Stone, by Eugene Spafford for the juvenile in The Rajah of Bhong.

has been engaged for a short season by Drew and Campbell at the Colonial Theatre. He is cast in Charley's Aunt, a character which he has played several times here, and always to large audiences.

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DATE'S AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A ROYAL SLAVE (Eastern): Gordon and Bennett, props.; Joseph G. Chandler, mgr.; Marion, Ind., Aug. 2.
A ROYAL SLAVE (Northern): Gordon and Bennett, props.; E. A. Thomas, mgr.; Montpelier, Ind., July 28. Warren 28, Van Buren 28, Owsen 27, Auburn 26.
BLAIR, EUGENIE (Geo. A. Blumenthal, mgr.): Montreal, Can., July 10-12.
FRENCH, IRVING: Fargo, N. D., July 10-12.
MACDOWELL, MELBOURNE: St. Louis, Mo., indefinite.
MALLORY, CLIFTON: Clayton, N. Y., July 13-15.
MISS HORNE: Toledo, O., July 15-21.
MRS. TEMPLE'S TELEGRAM: Chicago, Ill., June 25-30.
MY WIFE'S HUSBANDS: Toledo, O., Aug. 6-12.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Glace Bay, Can., July 11, 12. New Glasgow 13, 14. Truro 15, Halifax 17-19.
OLD ARKANSAW: Cass Lake, Minn., July 11. Bemidji 12, Park Rapids 13, Long Prairie 18, Sauk Centre 19, Fargo Falls 20, Barnesville 21.
TEN NIGHTS IN A BAR ROOM (Charles Geyer, mgr.): Cedar Falls, Ia., July 10. Vinton 12, Centre Point 13, Independence 14, West Union 15.
THE HEIR TO THE ROOFTOP (Walter W. Hanley, mgr.): New York city April 10-12.
THE HOLY CITY (Western): Gordon and Bennett, props.; Henry M. Blackaller, mgr.; Marion, Ind., July 31.
THE MISSOURI GIRL (Eastern): Fred Raymond's, Springfield, Ill., July 14. Rockville 17, Amherst 18, New Glasgow 21, 22.
THE TAMING OF THE SHREW: Traverse City, Mich., July 12.
UNCLE TOM'S CABIN (C. W. Langford's): Anglin, N. Y., July 11. Fredonia 12, Shinglehouse, Pa., 13. Oswego 14, Whitewater, N. Y., 15.
UNCLE TOM'S CABIN (John F. Stowe's): Emmettburg, Ia., July 11. Livermore 12.
UNCLE TOM'S CABIN (Phillips and Daly's): Ballfast, N. Y., July 11. Runda 12, Hillsville 13, Salamanca 14, Mount Jewett, Pa., 15.
WHEN WOMEN LOVE (Frank W. Nason, mgr.): Amherst, Can., July 11. Purgas 12, Picon 13, Charleston 14, 15, Westville 17, Glace Bay 18, 20, Sydney 21, 22.

STOCK COMPANIES.

ADAIR, GREGG AND ADAIR (Johnny Adair, mgr.): Glace Bay, N. Y., June 1-12.
ALBION (Wm. F. Albion, prop.): Providence, R. I., indefinite.
ALCANTARA (Belmont and Mayer, mgrs.): San Francisco, Cal., indefinite.
ALCANTARA: Toledo, O., indefinite.
BAKER THEATRE: Rochester, N. Y., May 27-30.
BARBARO AND HAYES: Portland, Ore., indefinite.
BARBARO THEATRE (Belmont and Mayer, mgrs.): Los Angeles, Cal., indefinite.
BENTON'S COMEDIANS (Ferne R. Benton, mgr.): Nashua, N. H., June 25-30.
BERRY, MAILES, STOCK (Mailes Berry, mgr.): Seattle, Wash., July 6-24.
BERRY, JACK (J. Frank Berry, mgr.): Ottawa, Can., June 25-30.
BIRNBY'S PLAYERS: Oakland, Cal., indefinite.
BOWDWIN SQUARE THEATRE: Boston, Mass., indefinite.
BRANDON, HOWARD (W. S. Schooner, mgr.): Hayward, Wis., indefinite.
BROWN-BAKER: Milwaukee, Wis., June 25-30.
BUFFINGTON: Fall River, Mass., indefinite.
BURBANK: Los Angeles, Cal., indefinite.
CALDWELL: Omaha, Neb., May 13-15.
CALUMET (John T. Conners, mgr.): South Chicago, Ill., indefinite.
CARLE SQUARE: Boston, Mass., indefinite.
CENTRAL (Belmont and Mayer, mgrs.): San Francisco, Cal., indefinite.
CLAYTON, UNA: Montreal, Can., May 25-30.
COLONIAL: Cleveland, O., May 15-18.
COLUMBIA: Chicago, Ill., indefinite.
COLUMBIA THEATRE: Washington, D. C., May 15-18.
COOK'S OPERA HOUSE: Rochester, N. Y., indefinite.
COURTNEY (Wm. Courtney, mgr.): Albany, N. Y., May 8-12.
COURTNEY: Duluth, Minn., indefinite.
COURT SQUARE (Robt. H. Keller, mgr.): Scranton, Pa., indefinite.
COURTNEY ST. CLAIR: St. Joseph, Mo., indefinite.
DE VERNON VAIL: San Diego, Cal., indefinite.
DIAMOND: Springfield, Mass., indefinite.
DIEMER: Springfield, Mass., indefinite.
DOUGLAS, ELLISON: Toledo, O., April 25-30.
EDWARD AND HAWKINS: Tacoma, Wash., June 25-30.
EMPIRE: Providence, R. I., indefinite.
EMPIRE (Max Falkenhelm, mgr.): Cleveland, O., Feb. 25-30.
EMPIRE THEATRE: Portland, Ore., indefinite.
FARNUM WILLIAM: Buffalo, N. Y., May 1-12.
FERRIS (Geo. M. Ferris, mgr.): Portland, Me., indefinite.
FERRIS: Minneapolis, Minn., indefinite.
FERRIS: Omaha, Neb., May 14-15.
FIELDING: Indianapolis, Ind., May 15-18.
FORDHAM (Chas. Francis Nelson, mgr.): Dunkirk, N. Y., June 1-12.
FRANKLIN SQUARE: Worcester, Mass., indefinite.
FRENCH: Montreal, Can., indefinite.
GAGNON-POLLOCK: Roanoke, Va., indefinite.
GEO. THEATRE: Peak's Island, Me., indefinite.
GLASSER VAUGHAN (A. G. Robinson, mgr.): Detroit, Mich., indefinite.
GRAND VALLEY PARK (Frank P. Haven, mgr.): Brantford, Ont., May 25-30.
GRATTAN AND DE VERNON: San Diego, Cal., indefinite.
HAMILTON-THOMPSON: Ives, Mass., indefinite.
HART'S: Philadelphia, Pa., indefinite.
HATHAWAY (John Hathaway, mgr.): New Bedford, Mass., May 8-12.
HOLDEN: Indianapolis, Ind., indefinite.
HORMER, MAY: Chicago, Ill., indefinite.
HUNTER-BRADFORD PLAYERS: Hartford, Conn., indefinite.
HUNTER-BRADFORD STOCK: Worcester, Mass., indefinite.
HUNTLEY: Newport, R. I., June 15-18.
HUNTINGTON-DE KRYN: Lowell, Mass., indefinite.
IMPERIAL: St. Louis, Mo., indefinite.
KAHN: Utica, N. Y., indefinite.
KERRAW-MORRISON: Pawtucket, R. I., indefinite.
LAFAYETTE (Dr. M. Campbell, mgr.): Wolf Lake, Ind., indefinite.
LYCEUM STOCK (E. G. Gossau, mgr.): Independence, Kan., June 12-15.
METROPOLITAN PLAYERS: St. Paul, Minn., June 15-18.
MOROSCO, OLIVER: Los Angeles, Cal., July 10-12.
NATIONAL THEATRE: Rochester, N. Y., May 1-12.
NEW CURTIS: Denver, Col., May 8-12.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4-12.
ODON: St. Louis, Mo., Dec. 6-12.
PARK: Indianapolis, Ind., indefinite.
PETERS (W. A. Peters, mgr.): Charlotte, N. C., July 3-12.
PHILAN: Portland, Me., indefinite.
PIQUA: Piqua, O., indefinite.
POLITE: Springfield, Mass., indefinite.
POWELL, ALMA: Saginaw, Mich., July 25-30.
PROCTOR'S: Albany, N. Y., indefinite.
PROCTOR'S 12TH STREET: New York city, indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10-12.
RIVERSIDE PARK: Boise City, Ida., indefinite.
RUARO: St. Louis, Mo., indefinite.

RYAN, DANIEL: Albany, N. Y., April 24-30.
SAAK'S GERMAN THEATRE: Philadelphia, Pa., indefinite.
SAVY THEATRE: New Orleans, La., indefinite.
SHIRLEY JESSIE: Spokane, Wash., indefinite.
SNOW, MORTIMER: Schenectady, N. Y., indefinite.
STATER'S: Oklahoma City, Okla., indefinite.
TILTON'S PLAYERS (H. H. Tilton, mgr.): Paris, Ill., indefinite.
TRENT: Trenton, N. J., indefinite.
TROY, DONNA (G. L. Glass, mgr.): Winnipeg, Man., indefinite.
TUCKER, ETHEL (Gack Brothers, mgrs.): Phoenix, Ariz., July 2-12.
ULMICH: Los Angeles, Cal., indefinite.
VALLAMONT: Williamsport, Pa., indefinite.
VAN DYCK (H. Walter Van Dyck, mgr.): St. Joseph, Mo., indefinite.
VERNON STOCK (Benjamin B. Vernon, mgr.): St. Thomas, Vt., indefinite.
WEST END HEIGHTS: St. Louis, Mo., indefinite.
WHITE DRAMATIC (Charles F. Whyte, mgr.): Baton Rouge, La., July 3-12.
WIDMANN'S (M. J. Jacobson, mgr.): Seattle, Wash., indefinite.
WILLIAMS, MALCOLM: Worcester, Mass., indefinite.
WILLS: St. Louis, Mo., indefinite.
WOODWARD: Kansas City, Mo., indefinite.

REPERTOIRE COMPANIES.

BENNETT AND COLLINS STOCK (J. May Bennett, mgr.): Princeton, Ind., July 10-15. Vincennes 17-22.
BENNETT-MOULTON (W. C. McKay, mgr.): Fresno, Cal., July 10-15.
BOOTH, VIRGINIA (A. B. Crawford, mgr.): Dawson, Pa., July 10-15. Dunbar 17-22. Clayville 24-28.
COOK, OSCAR F.: STOCK (Carl W. Cook, mgr.): Redwood City, Cal., July 10-15.
DE VORE, FLORENCE: Ashland, Wis., June 12-Sept. 2.
DILGER-CORRELL (W. E. Cornell, mgr.): Orono, N. Y., July 10-15.
DYORAK, DAVIDSON, STOCK: Traverse City, Mich., July 10-15.
ERWOOD STOCK (R. J. Erwood, mgr.): Portoria, O., July 9-12.
FLEMING, MAMIE (W. H. Gracey, mgr.): Atlantic City, N. J., June 5-12.
FULLON BROTHERS STOCK: Lincoln, Neb., June 5-12.
GRAND VALLEY STOCK (Frank P. Haven, mgr.): Brantford, Can., July 2-12.
HALL, DON C.: Buffalo, N. Y., July 10-15.
HAYWARD, GEORGE: Omaha, Neb., May 25-30.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Marquette, La., 10-15.
HILLMAN, MAUDE: Lake Placid, N. Y., July 10-15.
HOLLINGSWORTH TWINS STOCK (Law Gleason, mgr.): Haverhill, Ala., July 10-12.
HOWARD-DORSET (Geo. R. Howard, mgr.): Sioux City, Ia., June 11-12.
HUNT STOCK: Sault Ste. Marie, Mich., July 10-15.
HUTCHMAN STOCK: Chicago, Ill., July 24-30.
JACKSON'S COMEDIANS: Hatch, Minn., July 10-15.
JEAKINS, CLARE (J. W. Leigh and C. J. Moore, mgrs.): Webb City, Mo., July 10-15. Mexico 17-22.
KELLY STOCK: Trinidad, Cal., May 25-30.
MCADAMS, JERRY: Bangor, Me., July 20-22. Springhill, Cal., 30.
MC DONALD STOCK: La Junta, Col., Aug. 21-30.
MATHER, CLARA: Calgary, Alberta, Can., July 2-12.
MINNELL BROTHERS: Clyde, O., July 10-15.
MONROE STOCK: Hamilton, O., July 2-12.
MONROE STOCK: Elmhurst, N. Y., July 10-15.
MONTGOMERY PLAYERS (Frederick Montgomerie, mgr.): Elmira, N. Y., July 10-15.
MYKLE-HARDEN (George J. Hall, mgr.): Port Huron, Mich., June 10-12. Fort Wayne, Ind., 24-30.
ORPHEUM STOCK (Edward Doyle, mgr.): Rutland, Vt., July 10-15.
PAIGE, MARY (Henry F. Willard, mgr.): Jacksonville, Fla., indefinite.
PATTEN AND FERRY: Halifax, Can., July 10-12.
KESTVILLE 12, Windsor 14, Truro 15, Springfield 19, 20.
PAYTON SISTERS (Dan S. Holt, mgr.): Jackson, Tenn., July 2-12.
POWERS BROTHERS: Baltimore, Md., July 10-15.
RENTON'S HOLLY PATHFINDERS: Hatch, Minn., July 10-15.
ROTH MOORE (H. A. Arnold, mgr.): Sayre, Pa., July 10-15.
THOUDEAU THEATRE STOCK: Rich Hill, Mo., July 10-15.
VAN DYCK-EATON (F. Mack, mgr.): Kankuk, Ia., July 2-12.

OPERA AND EXTRAVAGANZA.

A HOT OLD TIME (Harry Levy, mgr.): St. John, Can., July 10-12.
BROOKER PRINCE OPERA (P. A. Wade, mgr.): Albuquerque, N. M., indefinite.
BURTON, ELLIOT: Chicago, Ill., indefinite.
CARLETON OPERA (W. T. Carleton, mgr.): Pittsburgh, Pa., June 12-15.
CHESTER PARK OPERA: Cincinnati, O., June 15-18.
CLIFFORD, BILLY: Norfolk, Va., July 10-15.
COMAN, GEORGE W.: Chicago, Ill., June 20-25.
CURTIS MUSICAL COMEDY: Denver, Col., indefinite.
DELMAR GARDEN OPERA: St. Louis, Mo., indefinite.
EMPIRE MUSICAL COMEDY: Boston, Mass., June 10-15.
PANTANA (Gustav Bros., mgrs.): New York city, indefinite.
GARDEN THEATRE OPERA: Cleveland, O., May 29-30.
HERALD SQUARE OPERA: Fortoria, O., July 3-15.
HITMPT: Chicago, Ill., indefinite.
IT HAPPENED IN NORTHLAND: Chicago, Ill., indefinite.
LAPOULEM: Boston, Mass., June 25-30.
LIFTING THE LID: New York city, June 25-30.
MANHATTAN OPERA (Robert Ballou, mgr.): Elmira, N. Y., June 2-12.
MAYER, ADOLPH: COMIC OPERA: Boston, Mass., June 12-15.
OLYMPIA: Mobile, Ala., June 19-25.
PEOPLE'S COMIC OPERA: Chicago, Ill., June 4-12.
ROC'S OPERA: Winnipeg, Can., May 24-30.
THE LAND OF NOD: Chicago, Ill., June 12-15.
THE MAYOR OF TOKIO: Chicago, Ill., June 5-12.
THE PEARL AND THE PUMPKIN: Boston, Mass., July 17-18.
THE ROLLING GIRL: New York city May 1-12.
THE WOODSIEG BOG: Chicago, Ill., indefinite.
TIVOLI: San Francisco, Cal., indefinite.

MINSTRELS.

BARLOW'S (J. A. Colburn, mgr.): Springfield, O., July 9-15.
DONNELLY'S TOMMY (Jack W. Stokes, mgr.): Atlantic City, N. J., June 25-30.
KERLAND, BILLY (C. J. Smith, mgr.): St. Joseph, Mo., July 9-12. Omaha, Neb., 13-15.
RICHARDS AND PRINGLE (Rance and Holland, mgrs.): Springfield, Can., July 11. Oxford 12. Poughkeepsie 13. North Sydney 14. Sydney 15. Glace Bay 17. Sydney 18. Antigonish 19. New Glasgow 20. Pictou 21. St. John's 22.
BRITISH BLONDES: Boston, Mass., July 10-15.
BROOKLYN BEAUTIES: Philadelphia, Pa., July 10-15.

VARIETY.

ELDORA'S VAUDEVILLE: New Britain, Conn., July 10-15.
WHEN WE ARE FORTY-ONE: New York city June 12-15.
CIRCUSES.
BARNUM AND BAILEY'S: Watertown, S. D., July 11. Aberdeen 12. Mitchell 13. Sioux Falls 14. Spearman 15. De Moines, Ia., 17. 10-15.
BRENNETT'S: Lawrence, N. D., July 10-15.
BOSTON'S TRAINED ANIMALS: Casey Island, N. Y., indefinite.
COLORADO SHOWS (R. G. Smith, mgr.): Snowmass, Pa., July 11.

ELY'S, GEORGE S.: Barnett, Mo., July 11. Versailles 12.
FLOYD (Frank Tammann, mgr.): Hutchinson, Kan., July 11. Wichita 12. Winfield 14.
HARRIS, J. P.: McCherrytown, Pa., July 11. Littlestown 12. Emmittsburg, Md., 14.
KEMP'S WILD WEST (Clark Hall, mgr.): Newark, N. J., Aug. 5-12.
LENN'S DOG AND MONKEY: Lindena, Mo., July 10-12. Haysville 13-15.
LUCKY BILL'S: Hamilton, Kan., July 11. Eureka 12. Pindown 14. Besant 15.
MACKAY'S EUROPEAN CIRCUS (Andrew Mackay, mgr.): Flint, Mich., July 15. Fort Hara 22. Sarnia, Can., 24.
ORRIN BROTHERS: Canine, Mex., July 11. Gomez Palacio 12-17. Canine 18. Chihuahua 19-27. Juarez 28-30.
RINGLING BROTHERS: Lewistown, Mo., July 11. Berlin 12. Sherbrooke, Can., 13. Montreal 14. St. Albans, Vt., 15.
WALLACE'S: Boston, Ill., July 11.
WARRBURN AND DALMO'S: Salem, N. J., July 11. Bridgeton 12. Vineland 13. Millville 14. Cape May 15.

MISCELLANEOUS.

ALMOND'S JETHRO, MOVING PICTURES: Spartanburg, S. C., July 11. Wellford 12. 13. Tupac 14. 15.
AMSTER, CAPT. W. D.: ATTRACTIONS: Rockland, Ill., July 10-15.
BROOKER AND HIS BAND: Chicago, Ill., indefinite.
CAPITOL CARNIVAL COMPANY (J. Dan Filmore, mgr.): Alpena, Mich., July 10-15.
CHICAGO CARNIVAL COMPANY (Nichols and Preter, mgrs.): Ashland, Ill., July 10-15.
COLLINS' CARNIVAL COMPANY: Great Falls, Mont., July 10-15.
COSMOPOLITAN AMUSEMENT COMPANY: Marshfield, Wis., July 10-15.
CREATOR BAND (Howard Few, mgr.): Louisville, Ky., July 9-12.
DODGE AMUSEMENT COMPANY (R. L. Dodge, mgr.): Jewett City, Kan., July 10-12.
DON AND HIS BAND: Frederick, Md., July 10-15.
ELLY BAND: Kansas City, Mo., June 25-30. Chicago, Ill., 10-12.
FERRIS BROTHERS CARNIVAL COMPANY: Rockland, Ind., July 10-15.
FRENCH'S NEW RENAISSANCE: Toledo, Ill., July 11. Girard, Mo., 12. Grand Tower, Ill., 13. Vienna 15. Gratton 16. Kamperville 17.
GASKILL CARNIVAL COMPANY: Leadville, Col., July 10-15.
HARVEY, FRANK: Titusville, Pa., July 10-15.
HEROLD AND HIS BAND: Chicago, Ill., indefinite.
HOWE, LEMMA, CLAIR: CONCERT BAND AND ORCHESTRA: Lexington, Mass., June 17-18.
HOWE AND HIS BAND: Hatch, Minn., July 10-15.
JONES-ADAMS CARNIVAL COMPANY: Stratton, Pa., July 10-15.
LACHMAN-KRITCH COMPANY: Le Roy, Ill., July 10-15.
MAYER, AL.: SPECIALTY: Jefferson, N. H., July 11. 12.
MILES-WEAVER SHOW: Ellwood City, Pa., July 10-15.
MORIN'S FRENCH MILITARY BAND: Louisville, Ky., July 2-15.
NATAL BROTHERS BAND: Jamestown, N. Y., June 13-15.
PARKER, C. W.: AMUSEMENT COMPANY (J. H. Edwards, mgr.): Port Scott, Kan., July 10-15.
PATTERSON AND BRAINERD CARNIVAL COMPANY: Bang Falls, Ill., July 10-15.
PRESCOTT (Hypnotist: F. Willard Magnus, mgr.): Barton, Vt., indefinite.
REYER AND HIS BAND: Asbury Park, N. J., July 1-12.
ROYAL AMUSEMENT COMPANY (H. H. Tippo, mgr.): Mowassau, Ill., July 10-15.
ROYAL ARTILLERY BAND: Baltimore, Md., May 16-18.
SLAFER AND HIS BAND (Wm. Slafar, mgr.): Rockland, Ind., July 10-15.
SOUTHERN CARNIVAL COMPANY (Nat. Reine, mgr.): Seattle, Wash., July 10-15.
SWALLOW AND MARBLE'S FLOATING PALACE: Carrollville, Ky., July 11. Grondora, Ill., 12. Smithfield, Tenn., 13. Metropolis, Ill., 15.
THE BOW WAR: Brighton Beach, Ind., 15.
ULMICH AND HIS BAND: Chicago, Ill., indefinite.
VICTOR AND HIS BAND (J. John F. Baze, mgr.): Cleveland, O., July 3-12.
WERNER AND HIS BAND: Chicago, Ill., indefinite.
WERNER CARNIVAL COMPANY: Upper Sandusky, O., July 10-15.
WIXON BROTHERS CARNIVAL COMPANY: Schenectady, Mich., July 10-15.
WHEELLOCK UNITED STATES INDIAN BAND (Max Rosenberg, mgr.): New Albany, Ind., July 9-14.

(Received too late for classification.)

BRANDON STOCK COMPANY (Wm. S. Schooner, mgr.): Hayward, Wis., indefinite.
BRANDON THEATRE COMPANY (Eastern): Howard R. Brandon, mgr.; Baldwin, Wis., July 10-15. Spring Valley 17-22.
BRANDON THEATRE COMPANY (Western): Howard R. Brandon, mgr.; Turtle Lake, Wis., July 10-15. Barren 17-22.
BRECKENRIDGE, CHARLES STOCK COMPANY (Charles Breckinridge, mgr.): Huron, S. D., July 10-15. Sioux Falls 17-22.
ETHACA BAND (Patrick Conway, mgr.): Philadelphia, Pa., July 10-12. Atlantic City, N. J., 25-Aug. 12.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 c. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Otherwise, postal cards and newspapers included.

WOMEN.

Abbey, Ella, Mrs. R. Adams, Fannie Abbott, Marion Abbott, Rita Abbott, Blanche Allstadt, Kitty Anderson, Virgie Arnold, Cora Arden.
Bent, Marie, Emily Benson, Rachel Bordin, Dorothy Brainerd, Carrie B. Bush, Olga Bowers, Lillie Bietze, Fanny Brough, Eva Barbour, Jane Barry, Lillie M. Bloodgood, Jeannette Brooks, Nellie Bard, Jennie Barry, Annie Blair, Charlotte Burnett, Sara Fisher, Gertrude Benson, Marion Cockburn, Edith Curtis, Isabella Cranston, Helen Corbitt, Edith Curtis, Helen Carr, Helen Carlton, Kittie Cameron.
Delmar, Madeline, Mrs. David De Wolf, Fanny Dupree, Alice S. Davenport, Mine E. A. Desmond, Grace De For, Myria Dalton, Daisy Dwyer, Camille D'Arville, Edith Dierley, Marie Dantes, Druce Delmore, Evangeline Dumont.
Edwards, Minnie, Carolyn Elberta, Florence Ely, Josephine Ely, Pearl Evans, Leola English, Betty Elliott, Lorna Elliott, Lyba Grace Elden.
Forester, Elmyra, Leah Field, Nell Farrington, Jennie I. Ford, Eva Mai Francis, Eva French, Laura Frankendorf, Happy Fanny Fields, Mrs. Chas. E. Fisher, Flora Fairchild, Eugenia Ford, Anna E. Fay, Adelaide Fitts Allen, Grace Finner, Marie French, Mrs. Fay.
Gilbert, Coral, Ruth Gregory, Mrs. G. S. Guile, Mrs. M. G. Gordon, Beryl Gomez, Beatrice Golden, Cassie Grant, Mrs. Fred's Gage, Edith C. Gordon.
Horton, Marie, Marie Hyland, Browne Hall, Grace Heron, Maud Harrison, Edwina Hall, May Helton, Mabel Hite, Mona Hider, Laura S. Howe, Jeannette Howell, Flo Hawkins.
Ingram, Beatrice.
Jonar, Ipha, Emma Jarver, Nellie Johnson, Alice Johnson.
Kuster, Ethel, Mrs. E. W. Kingsland, Viola Keene, Miss B. Kellogg, Susie Kelleher, Frances King.
Langley, Clara, Phyllis Lorraine, Violet Lettan, Mrs. Alex. Leonard, Ella Lockhart, Morgia Lyton, Carrie Lawson, Selma Lasselle, Louise Lamprey, Dorothy Lewis.
Meredith, Edith, Alva May, Myrtle May, Ida Mule, Juliet Moore, Lottie Madley, Marie Mason, Gertrude Millington, Linnie Morrison, Nevada Maynard, Minnie Merritt, Vera Michelson, Alice May, Mrs. G. M.

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Newman, Edna, Maude Norwood, Josephine Niblo, Caroline Newcombe, Helen Nelson.
Owen, A. Mary, Lillian R. O'Neill.
Perry, Mabel, Laura A. Parker, Helen Plagge, Vivian Prescott.
Revel, Mollie, Carrie Reynolds, Alice Raymond, Louella Roth, Viola C. Reed, Florence Randall, Belle Robinson.

Stanley, Marion, Maud A. Sackett, Dolly Shilton, Lucille Sanders, May Smith, Marie Stewart, Mrs. Allen Shaw, Blanche Stoddard, Beth Summerville, Alida E. Stone, Gladys Shaw, Orville Scott, Marjane Shelby, Mrs. C. R. Smith, Lillian Schmitt, Lillian Seymour.
Tanner, Cora, Clara Turner, Agnes Templeton, Dolly Thornton, May Taylor, Mary K. Taylor, Hilda Thomas, Emma Taylor, Isabelle Turner, Eva Taylor, Belle Turner, Jeanne Taylor, Elizabeth Taylor.
Vaddera, Henrietta, Grace V. Van Anker, Marie Valien, Crystal Vizard, Frances Van Hartfield, Marie Van Zeller.

Whitson, Lou, Frankie Wilson, Margaret Walker, Helen M. Walcott, Jeanne Winston, Lillian West, Ruth Watson, Ella West, Ruth White, Zelma Wells, Ella Welch, Laura Wright, Lillian Wright, Grace R. Wilcox, Helen Whitman.
Young, Bessie E.

MEN.

Ayres, Jas. F., Charlie Adler, Jas. F. Abbott, Arthur C. Abbott, Fred Abbott, Chas. E. Abbott, Hugh Arnold, Claude Amodeo, Seth A. Arnold, Emil Anderson, Alb. S. Angolia, Wm. R. Antield.
Buhler, Rich'd, Westworth Berry, Arthur Berthel, Irving Barker, Chas. H. Brown, Edwin A. Butz, Herman Brandt, Jas. A. Brady, F. S. Bessford, Jas. J. Belden, Earl Burgess, Harry D. Bickmore, J. Randall Brown, August Burns, Stanley Brown, R. Bromston, H. B. Barnes, Stanley J. Bond, W. C. Bachman, G. S. Brodick, Chas. Bradley, Howard Bonfield, J. Barcus, Jas. Beall, Orren Burke, All. W. Belland, J. H. Bauman, W. L. Browning, W. G. Beecroft, Jack Brener.
Clayton, Fred'k, W. C. Cunningham, Lloyd Carlton, Jas. W. Castle, C. Hamilton Cooper, Randolph Currie, H. Cooley, Harrie Cabrera, Al. W. Clarke, H. C. Cripps, Eugene Cowles, Robert Cowan, Rich'd F. Condon, Francis Christy, Joe Curran, Geo. Callahan, G. Franklin Campbell, Frank J. Cotter, J. J. Cluxton, Harry G. Carlton.
Donnelly, Joe, J. Alf. Damsiger, J. W. Davidson, Chas. R. Darrach, Robt. Drew, Jas. L. Dempsey, Max De Groot, Ben F. Dodson, Rich'd Drew, Master C. H. Douglas, J. F. Durham, Chas. Dux, Jas. Donel, E. G. Dorchman, Wm. De Shiley, Sam Devere, Edward Davis, Thomas David, Joe Dewey, J. Francis Dewey, Dan' Dove, Wilson Deal.
Edwards, Chas. T., Elvyn Eaton, Harry Elmer, Chas. F. Edwards, A. W. Jack Ellis, Al. S. Eving.
Fairchild, Robt., Charles French, Stephen Fitzpatrick, Edwin Fowler, Al. Fields, Neil Florence, W. H. Foster, Alex. Frank.
Gardner, Harry M., S. H. Groves, Winifred Goff, Lawrence Griffith, E. L. Groves, Marie Gaillard, Joe. L. Glennan, Frank N. Gansky, R. J. Gentry, M. Gaites, Robt. Graham, J. A. Galvin, H. Earle Godfrey, Willis N. Goodhue.
Harkin, Mary, J. M. Haydon, Wilson Hummel, Wm. F. Hodges, Frank H. Hatch, Frank Hen, W. J. Holmes, Jas. O. Howard, Chas. H. Hays, Raymond E. Hedger, Leo Hall, Alb. E. Hedrick, H. H. Hacht, Fred Hyland, Chas. Hooker, Geo. Hasbrook.
Irondell, Fred'k, Robt. Irving.
Jennings, Percy, Gordon Johnston, Orris Johnson, Jolly Jones, Bert Johns, Dr. Melvor Johnston.
Killey, Thos., C. Horst Kerr, Francis T. Kingston, Jas. W. Kilgour, Karl King, Carlton S. King, Spencer Kelly, Harry King, Jas. Kelman.
Lusk, Geo., Wm. F. Lemore, E. P. Lowers, Charles M. Low, Jas. Lowers, Edgar Long, Oliver Labadie, Ernest Latimore, Alb. Livingston, H. L. Lofton, Alb. M. Lawless, Chas. Lechian, Tim Levens, Geo. Little, Joe Le Brandt, E. M. Lamphere.
Morgan, Edw. T., J. Francis Morris, Leo Myers, Jack M. Murray, Alex. Murray, L. W. Mars, Jas. F. Malcolm, Frank Moore, Fred Miller, J. Donald Meek, Dolson Mitchell, Henry B. Miller, Joe M. Marston, Jas. G. Mythen, H. S. Millward, Joe M. Meyers, Cliff W. Meach, L. G. Mercer, Larry Mac, Wm. G. Mack, Melbourne McDowell, Alf. U. McCann, Wm. J. McDermott, Leland McDermott, Chas. McClinton, Edgar McGowan, C. W. McKora, Andy McKay, Alb. McGovern, Leon McReynolds, J. T. McAlpine.
Osborne, Lgna, Barry O'Neill, Ernest P. Orr, Rich'd Obee.

Pattinall, Joe, Joe Pilgrim, Walter Pennington, C. W. Phillips, Joe. Patrick, Max Philon, Geo. W. Peck, Fred'k Paudler.
Reddy, Martin E., Earl Ryder, Joe. Raynes, Frank Rushworth, Austin F. Root, Chas. Root, Sam' E. Roke, Chas. R. Raymond, W. H. Ryan, Frank Russell, Geo. Rogers, Geo. Richards, W. F. Rochester, Maurice Robinson, Ernest Richard, Jack J. Raffael.
Siffert, Harry, Ernest Shipman, E. C. Stallion, J. M. Struck, C. E. R. Selig, Walter Shaw, Geo. Shrader, Leo St. Elmo, Carl Sanderson, Joe Sparks, Chas. Smith, H. Reeves Smith, Joe. S. Simpson, Wm. Sheffield, Harry St. Clair, Lester Sanford, Gus Salmer, Geo. C. Staley, D. Sheridan, Phillips Smalley, Melville Stewart, Joe. Slaton, M. R. Streeter.
Thomas, Gus F., Billie Taylor, W. W. Tillotson, Jack Taylor, Orie Turner, Otto R. Thayer, Edwin Trevor, Frank Turner, Gray B. Towler, Geo. Frankston, Urban Thompson.

Vernon, Frank, R. Edgar Vance, Alex. von Mittel, Harry L. VIII, Ofce Vanosue.
Weinberg, Gus, Jethro Warner, Chas. White, Geo. Wharneck, Walter Whiteside, Jas. Wall, Arthur Weld, Maynard Walte, C. L. Williams, H. Wickham, Will O. Wheeler, Taylor Williams, Raymond Whitaker, Nick Wagner, Robt. Waring, Fred Wickoff, Elmer E. Walker, R. E. Wrigley, Frank L. Weaver, Joe. Warren, Jas. A. West.

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Florence Rother, who has been identified with many musical productions, won favor with Pleasure Bay audiences last week with the Nixon-Zimmerman company, presenting The French Maid.

Joel P. Carin and his clever Musketeer Four will be featured in the new musical comedy, The Great I Am, next season. Mr. Carin has written several meritorious numbers, and will introduce some novelty songs in the new comedy.

The Nixon and Zimmerman Opera company, under the management of Monte Grillo, presented The French Maid at Pleasure Bay last week. Lee Orian Smith, musical director, is responsible for many pleasing interpolations and also for active work of the choruses. The company includes Grace Cameron, Christine Hudson, Walter Lawrence, Jack McWeney, Phil Branson, Florence Rother and others.

Some one asked Nathan Bivins, "The Black Southerner," and publisher of several songs, if he expected to "land" a hit this season. He replied that if he could sell three copies a day 365 days of the year he could get along without a hit. Bivins evidently receives money from home.

Christine Hudson, whose pleasing personality and melodious voice has won favor everywhere, is to appear with Babes in Toyland next season. At present she is with the Nixon and Zimmerman company.

Alfred Bryan and J. B. Mullen have placed with F. J. Howley a new ballad entitled "Two Little Girls Loved One Little Boy." The story is complete and the melody by Mullen is pretty sure to hit the mark.

The Pillsbury-Dana company is now located in their new office at 44 West Twenty-eighth Street, where their new songs will be heard.

Ben M. Jerome returned to Chicago last week to assist in the production of his new comic opera, The Yankee Regent. Mr. Jerome secured several well-known people while here, who accompanied him and began rehearsing on their arrival in Chicago.

The Clipper Comedy Four have signed to appear next season with Williams' Imperials and will feature "Pala, Good Old Pala" by Thurland Chatterway. They are also singing "Tommy," and state that they will use these songs the entire season.

George Ovey and Louise Horner, late features with home to Be Filled Than Scorned, are singing "Bright Eyes, Good-bye."

Howard and Alton write that they were successful at the Standard Theatre, Houston, Texas, with "Sing Me the Songs of Dixie Land." J. W. Casey's new ballad, published by the Essex Music Company, 243 West Twenty-first Street, New York.

The Quaker City Quartette is to be one of the attractions with Al G. Field's Minstrels during the coming season. They will make a special feature of Joseph W. Stern & Co.'s latest sentimental ballad, "Down Where the Silvery Mohawk Flows," written by Monroe H. Rosenfeld and Heinemann brothers.

Ned Nye and his Whirlwind Girls are using "We'll Wander in the Bright Moonlight" and "Keep a Cozy Corner in Your Heart for Me," published by F. B. Haviland Publishing Company.

The Nichols Sisters in vaudeville will feature "Birds of a Feather Flock Together," the king song of the continent.

A few of the many who are singing "Sing Me the Songs of Dixie Land" are Helena Frederick, Kulcherbocker Quintette, J. W. Myers, Joe Natua, Walter Brower, Franklyn Wallace, Newton Bassett, Harry Bruce, Ada Greenhalgh, Indiana Comedy Quartette, Joseph Fignaka, and Emmett and Lindley.

The Heidelberg Cadets who were billed as the feature act of Henderson's Music Hall Coney Island for the week of June 19 achieved success with the audiences and are already booked for a long tour over the Orpheum circuit. The singing of the three of Joseph W. Stern & Co.'s songs, including "Good Fellows," "Oh, Maiden, Thou Hast an Eye of Blue," and "King of the Vikings Am I," elicited great applause and all three of them will be retained as a special feature of the act.

The Boothblack Quartette is featuring "Keep a Little Cozy Corner in Your Heart for Me" and "Good-bye, Sis," published by F. B. Haviland Publishing Company.

Ira Grannon in vaudeville is singing "Bright Eyes, Good-bye," and "My Hindoo Man," both published by Jerome H. Remick & Co.

Robert Emmett Lennon writes from Holyoke, Mass., to the effect that he is singing with success "Sing Me the Songs of Dixie Land," by J. W. Casey.

Acker and Gilday write that they are receiving three and four encores at each performance with "Keep a Little Cozy Corner in Your Heart for Me" and "What the Brass Band Played."

Madge O'Brien, Helen Castano, Hazel Burt, and Florene Allen and company and Marie Dupree

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Dedicated to the interests of Songs and Singers.

Address all communications to CHAS. K. HARRIS, 21 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

VOL. 11. NEW YORK, July 15, 1905. No. 13

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I'M TRYING SO HARD TO FORGET YOU.
A beautiful descriptive love story song.

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March time soldier song.

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A pathetic child's song story.

DOWN IN THE VALE OF SHENANDOAH.
The greatest of pastoral successes.

WALTZING WITH THE GIRL YOU LOVE.
The reigning love summer song hit.

YOU'RE THE BEST LITTLE GIRL IN DREAMLAND.
A waits hit from the jump.

I'VE GOT MY FINGERS CROSSED YOU CAN'T TOUCH ME.
The best child's song story ever written.

I'M GOING TO LEAVE YOU.
Another "Good-bye, My Lady Love."

DEAR.
Fine high-class concert ballad, and Joseph K. Howard's greatest sensation ever written.

CENTRAL, GIVE ME BACK MY DIME.
Professional copies of the above song hits, to recognized professionals enclosing programme, now ready.

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are singing "My Yankee-Irish Girl" and "Keep a Little Cozy Corner in Your Heart for Me," and report success with these two song hits by Dirlane and Morse.

Blanche Ring will continue to feature "My Irish Molly O," the worthy successor to "Bedelia," by Jerome and Schwartz.

George Alexander, the tramp vocalist, is using "Betty," published by the Continental Music Company, in a very novel manner in the opening of his act. He sings the two verses of the song with a monologue between each verse. He is very much pleased with the number and predicts a great future for it.

Nellie Florede is using "Little Lou" with a moonlight effect, and reports it as one of the hits of her act. It is published by the Continental Music Company.

Corinne introduced for the first time a new song by Pat Rooney at the Aerial Roof-Garden last Monday night, entitled "Killarney is the Place for Me." It is published by Charles K. Harris.

"Central, Give Me Back My Dime," is the name of Joseph E. Howard's new song which will undoubtedly replace "Hello, Ma Baby" and "Good-bye, My Lady Love." This song has been on the market but a short time and has been in greater demand than any song of its kind written in years. The story is entirely different from any song of its kind. The theme is original, with a chorus that when once heard is never forgotten.

MUSIC PUBLISHERS.

NEWSPAPER SELECTIONS

THE WINNERS AT A GLANCE

Selections of Professional Handicappers

PAPER	FIRST RACE	SECOND RACE	THIRD RACE	FOURTH RACE	FIFTH RACE	SIXTH RACE
Journal	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather
World	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather
Times	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather
Herald	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather
Telegraph	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather
Globe	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather
Telegram	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather

CONSENSUS OF OPINION

FIRST RACE	SECOND RACE	THIRD RACE	FOURTH RACE	FIFTH RACE	SIXTH RACE
1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather	1-Bright Eyes 2-Hindoo Man 3-Birds of a Feather

Added starter—My Irish Molly, Oh! Jockey—William Jerome. Trainer—Jean Schwartz.
Information—The owner, Jerome H. Remick, is playing this number very heavily.

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(Ole L. Colburn, Representative.)

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Registered cable address, "Dramatic Mirror."

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Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - JULY 15, 1905.

Largest Dramatic Circulation in the World

MINOR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR from this office for the months of June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. Addresses may be changed as often as desired.

A NEW GERMAN THEATRE.

THE corner-stone of a new German playhouse to be erected in Philadelphia was laid on July 4, with appropriate ceremonies that included speeches by prominent Germans, who, while absolutely loyal to this country, the land of their adoption, could not forbear the strong native strain in them that impelled praise of the theatre and kindred institutions of the fatherland.

The genius of American nationality tends to the elimination of special racial and national tendencies among the complex people who make up this great country, and the assimilation of all in a mass comparatively homogeneous. There are times when this process appears to be slow, because of the great influx of elements originally unsympathetic; but it is significant that sooner or later the most discordant of these elements seem to unite in the spirit of Americanism, however much adherence to native languages and customs may seem to preserve the individuality of the respective peoples that come here to make homes. It is the newer generations which grow up here in a common educational system that make for the unity of the American spirit, as that spirit dominates.

There are in New York, for instance, theatres given over to many tongues, for here there are large colonies of various peoples who by association preserve much of their native individuality; but no doubt in time all that will change, as the English language extends to these peoples through the rising generations. Of all the peoples that have become Americans, however, the Germans are the most tenacious of the institutions of the fatherland that come nearest to every-day life, and this is shown in their love for and support of theatres that give their native plays and the best of other languages in their native tongue. Several of these theatres are scattered about this country, and all of them are a credit to their founders and support-

ers, as well as to dramatic art, for they are the homes of fine companies of trained actors, and their repertoires are more dignified and artistic than those of the better American theatres in the cities of their location.

One may not agree with the statement, quoted by Dr. C. J. HEXAMER, one of the speakers at the corner-stone laying in Philadelphia, as having been made by "an unbiased Anglo-American authority," that "the American stage is 150 years behind that of Germany," and, by the way, no proof in detail was brought forward as to this sweeping declaration; but one may understand, in the present circumstances of the American theatre, the pertinency of Dr. HEXAMER's other remarks, in the course of which he said:

Our undertaking is the tangible protest of many hundreds of men and women against existing conditions, who hunger for better productions on our stage than they can now obtain, who, though many of them are not blessed with worldly riches, are willing to put their hands into their pockets in order to at least show their interest. In Germany the drama has an important cultural mission. The performances enter into and form an important part of the every-day life of the citizen and his family, exerting a powerful moral, educational and refining influence. The German in a town with a population not as large as the German-speaking population of Philadelphia has frequent opportunities of seeing performances of works of high literary value, perfectly interpreted by companies of which every actor is a star, because the constant practice of the numerous stock companies throughout the land supplies a large corps of excellent actors. Thus, the fortunate citizen of a German town, where the playbill is changed almost nightly, will be offered more variety in a month than we can get in a season or seasons by our star system of long runs. An impartial American recently made the statement that an inhabitant of Berlin can witness more performances of the various plays of SHAKESPEARE in a year than an American can see at home in a lifetime.

Citizens of German birth and descent are usually discriminating persons, for they have been bred to deep philosophy and high achievement in most fields of artistic demonstration. Thus it is easy to understand that in the general offerings of the American theatre they find little to interest them, for they are among the people who do not believe that amusement should altogether banish thought. It is natural for them to wish for a theatre in which great dramatic works may be represented, and they should be commended for building such theatres when they find they cannot have them otherwise. In the older theatre days of this country, too, the drama had an important part in every-day life, as it always should have. It may have such a part here again—in which case even those of German descent would probably find little excuse for building theatres to be devoted exclusively to the German language—but when that happy time may come even a prophet would hesitate to say.

AS A POLITICAL INSTRUMENT.

THE employment of the drama as a political instrument is by no means new, although it has seldom or never been successful as a direct appeal to political bias. It is remembered that in a recent Presidential campaign there was an attempt, at least tentatively, to further the cause of one of the minor parties—was it not the Populist?—by stage representations that got no further than "elaborate preparation."

THE Mirror recently noted the drama called "sedition" that since American occupation of the Philippines has been employed with more or less indirection to inflame the natives of those islands, and particularly those at Manila; and now comes news of a dramatic scheme in Hawaii to inflame the Japanese in that territory against the consul for Japan there located because, it is alleged, the consul has not been as active in the interests of his compatriots as they think he should have been.

After ineffectual efforts to have this consul displaced his enemies in Hawaii launched against him plays in which he figured as a generally unlovable, if not, in fact, a very wicked, person. As is well known, there are many Japanese employed in the industries of Hawaii, and in these plays their hardships, which by inference might have been either modified or obliterated by the consul, are set forth with moving effect. One play deals with the brutal treatment of Japanese laborers, while another pictures the harshness of a Portuguese "foreman," who, inferentially, should have been dealt with by the easy-going consul.

But all has not been plain sailing for the producers of these plays in Honolulu, where they have been represented, for licenses were denied by the High Sheriff, the functionary who there acts as a censor, on the main ground that the plays were attacks on a friendly power. There are ways of circumventing the censor, however, as has been demonstrated in England and elsewhere where plays forbidden have been

given by societies especially organized as private clubs, or without admission fee. And this latter method was adopted at Honolulu to avoid suppression, with some success, although the High Sheriff finally brought his wit to bear, in combination with his authority, and shut the theatre. He found that a fee was charged for a seat after free admission, decided that one incident represented on the stage was "indecent," and detected an unlicensed beer seller dispensing that beverage; and on these premises he acted. Much harm is said to have been done by these plays before the closing of the theatre in which they were given, involving this country and Japan in a measure in the discontent of the Japanese caused by them.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impersonal or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

X. Y. Z.: T. D. Rice was the original celebrated Jim Crow. He copied the peculiarities of a negro of Pittsburgh known as Jim Cuff.

W. F. B., Brooklyn: Niblo's Garden was torn down immediately after the performance of My Aunt Bridget by George W. Moore's company, March 23, 1896.

L. M. V., Dubuque, Ia.: John Lester Wallack died at Hammers, near Stamford, Conn., September 6, 1888. He was born in New York City, January 1, 1820.

"Mobilian," Mobile, Ala.: 1. Jennie Bartlett Davis died May 14 of nephritis. 2. Opinions vary too much as to the best of Clyde Fitch's plays.

R. C. M., Wellsville, N. Y.: Josephine Clifton, an American actress noted for her beauty, was the original Astaire in Lord Byron's tragedy, Manfred, when it was first produced at Covent Garden.

CATHERINE, N. Y. City: Constant Coquelin made his American debut at Palmer's Theatre, now Wallack's, October 8, 1888, appearing in Les Precieuses Ridicules, La Jolie Fille Par and two monologues.

B. R. C., Charlotte, N. C.: 1. London Assurance was produced March 4, 1841. 2. Weber first appeared in England at the Covent Garden when he directed Der Freyschütz on March 8, 1826. 3. Nell Gwynne's first appearance was at the Duke's Theatre in 1667. 4. The first Irish theatre was erected in Warburg street, Dublin, in 1635.

ADMIRER: 1. Samuel Lover, born in Dublin, 1797, wrote the plays, Rory O'Moore, The Happy Man and The White Horse of the Peppers, in each of which the former Tyrone Power had his best Irish parts. 2. Bulwer, Lord Lytton, wrote, besides The Lady of Lyons, The Deceitful de la Valera, Richelieu, or The Conspiracy, The Sea Captain, Money and Not So Bad as We Seem.

M. O. L., Poughkeepsie, N. Y.: Wilkie Collins' first essay as a dramatist was a two-act drama called The Lighthouse and produced at the Olympic in London, August 10, 1857. The Frodo Deep in three acts was played by literary amateurs January 6, 1857. Charles Dickens was in the cast. It was publicly given at the Olympic October 27, 1866. The Red Vial was produced October 11, 1868, and No Thoroughfare, written with Charles Dickens, December 26, 1867.

LETTER TO THE EDITOR.

The Trusts vs. Metcalfe.

To the Editor of The Dramatic Mirror: Sir.—The contest between the critic and the Syndicate recalls a story which may be more illuminative than much argument. A certain Irishman had been much troubled by the barking of a neighbor's dog, which generally chose the hour of midnight for the display of his vocal accomplishments.

One bitterly cold night the dog had been more than usually audacious in ascending the full moon. At last the Irishman leaped from his bed and, "accoutred as he was," rushed out into the night.

About half an hour afterward his wife, who had become uneasy at his protracted absence, opened the window and saw him kneeling in the snow firmly holding the dog in a drift.

"Phwat are ye doin', Mike?" exclaimed the astonished wife.

"Whist, darlin'," responded Mike, "go to bed. I'm freezin' the brute to death!"

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THE BRIGAND: original Moorish comic opera in three acts. By Alden Arthur Kaipa.

A CONVENTION OF AUTHORS: an entertainment for literary clubs and church societies. By Belle B. Coker.

CURRY'S COVE: a melodrama. By Bernard Morgenthau.

DOCTOR DANDY: a comic opera in three acts, adapted from Molière's Le Médecin Malgré lui. Book and lyrics by E. Lawrence Dudley.

GERANIUM OF ARIZONA. By George McVean.

A GIPSY WOODING: a one-act comedy. By John T. Prince, Jr.

HERE VETTER: a play in four acts. By Julie M. Lippmann.

J.A. By Elsie E. Reuter.

THE INTERLUDE. By Cliff Dean.

JEAN LAVETTER. By Oliver Hilliard Booth.

THE LAND: a play in three acts. By Pedralg Colum.

MILLER DE VENE CAUGHT IN THE ACT. By Harry Hastings.

MY HERO BROTHER: a one-act comedy with two characters. By Thomas Somers Hess, Jr.

NORRIS'S INHERITANCE: a play in four acts. By R. A. Locke.

OR THE OLD SCHOOL: a drama in one act. By Chester Henry Keogh.

THE RED DOMINO'S MYSTIC MIRROR DANCE: a pantomime, revealing the mystery of the Red Domino. By Sterling Amusement Company.

A SON OF THE WEST: a melodrama in four acts. By J. Grant Gilson.

CURRENT AMUSEMENTS.

Week ending July 15.

AERIAL GARDENS—Lifting the Lid—8th week—21 to 26 times.

EDEN MUSEE—Figures in Wax and Vaudeville.

HERALD SQUARE—Seen Behind in The Rollicking Old—15th week—73 to 79 times.

HUDSON—The Hair to the Hoosh—14th week—108 to 115 times.

KATH'S UNION SQUARE—Continuous Vaudeville.

LYRIC—Jefferson De Angeli in Fantasia—24th week—205 to 215 times.

NEW YORK BOOP—When We Are Forty-one—3th week—25 to 30 times.

PARADISE BOOP—Evenings, Vaudeville.

PROCTOR'S—Vaudeville.

PROCTOR'S FIFTH AVENUE—London Assurance.

PROCTOR'S FIFTY-EIGHTH STREET—A Romance of Ocean Hallow.

PROCTOR'S TWENTY-THIRD STREET—Vaudeville.

PROCTOR'S 12TH STREET—The Governor of Kentucky.

ST. NICHOLAS GARDEN—Richard Henry Warren Orchestra Concerts.

VICTORIA—Matinee, Vaudeville.

PERSONAL.

DUSE.—Eleanora Duse was taken suddenly ill July 1, and as a result Shubert's new Waldorf Theatre, London, where she was appearing in The Second Mrs. Tanqueray, was closed. Madame Duse recovered sufficiently to go on Tuesday night, and is quite well again.

BERGEN.—Nella Bergen (Mrs. De Wolf Hopper) has finally succumbed to many tempting offers for vaudeville engagements, and made her debut at the new theatre on the board walk at Asbury Park on Saturday evening last.

HAWTREY.—Charles Hawtreby will return to the United States in October to make another tour of this country in A Message from Mars. The comedy is now running at the Avenue Theatre, London.

POTTER.—Mrs. James Brown Potter presented her own petition in bankruptcy in London the morning of July 7, and the Court appointed a receiver. She lost heavily as the result of recent productions at the Savoy Theatre, and all her personal effects and her home at Maidenhead were sold last week.

HITCHCOCK.—Raymond Hitchcock is at his Summer cottage at Great Neck, L. I., where he will rest before beginning his season at Wallack's early in August in the new comedy, Easy Dawson.

TOWNSEND.—Charlotte Townsend closed Sunday, June 21, with the Vaughn Glaser Stock Company in Detroit, and will spend three weeks at Great Barrington, Mass., before her opening, August 6, at The Casino in Toledo, in My Wife's Husbands, in which she is to star under J. J. Rosenthal's management.

JANAUSCHEK.—The will of Madame Janauschek has been filed in the Nassau County Surrogate's Court of L. I. She leaves a personal estate of \$600, all of which goes to her only daughter, Teresa Zahn of Darmstadt, Germany.

ARDEN.—Edwin Arden has been engaged by Joseph Brooks for the role of John Selby in C. T. Dasey's Home Folks.

HACKETT.—James K. Hackett, who is now in London, has engaged by cable Harriet Otis Dellenbaugh for the role of Lady Marchmont, the lovable middle-aged peace-maker, for his production of The Walls of Jericho at the Savoy Theatre next Autumn. Mr. Hackett intends to return from Paris in about two weeks.

NIELSEN.—Alice Nielsen, whose return to this country has been announced, is now at the Waldorf Theatre, London, with the Henry Russell Grand Opera Company. She will sail for America in October and is to appear here in November for the first time since the conclusion of her tour in The Singing Girl.

REHAN.—Ada Rehan, who was stricken with appendicitis while visiting Lord and Lady Barrington in England, is still ill. No serious result is expected, however, and the Shuberts are busy with arrangements to star her next season in George Bernard Shaw's exposition of his views on womankind, Captain Brassbound's Conversion. Miss Rehan's tour will begin in November.

HOPPER.—De Wolf Hopper will open his season at the Lyric Theatre September 4 in Reginald De Koven and Frederic Ranken's new opera, Elysia.

WILLIAMS.—Hattie Williams was out of the cast of The Rollicking Girl for a few performances because of a slight attack of ptomaine poisoning.

BELASCO.—David Belasco returned last Wednesday from London, and is busy preparing his attractions for the coming season. At Shelter Island Mr. Belasco will finish his new play for Blanche Bates.

SULLIVAN.—Edward J. Sullivan, now with Liebler and Company, has been appointed manager of Madame Bernhardt's American tour, which will also include a limited engagement in Mexico and Havana.

FROHMAN.—Mr. and Mrs. Daniel Frohman (Margaret Illington) sailed for New York July 8. Mr. Frohman has secured several new plays, which will be done at the Lyceum in the course of the next season or so.

THE USHER



"Punch" Wheeler, who is the managing agent of the Floto Shows, apparently having permanently cast his fortunes with the tents, writes characteristically from Denver: "Excuse my delay in writing. A heavy rain in Wyoming washed all the stripes off the show's sebras, and I had to run back and paint them over again. A hotel man threatened to sue us for eighty-six meals he said had been contracted for; so we sent over eighty-six canvases, who ate so much before they were half satisfied that the man offered to give the show his hotel if we would call them off. He is now bankrupt, and an elephant is shoving the hotel down to the show's winter quarters. I send my picture, which I got in the paper while the editor was away fishing. Wish you'd print it in your Wanted column. I would like to be the first agent in that column who doesn't want anything. P. S.—The calliope player to-day was arrested for disorderly conduct. While enlarging on a very fine Hungarian goulash rhapsody he frightened a gasoline automobile into exploding. The night clerk of one of the hotels we stopped at rapped on the door of the clown's room and told him his gas was leaking. 'All right,' replied the funny man, 'I'll put a bucket under it.' A farmer asked for two reserved seats 'in front of the performing seals.' As the circus ticket sellers never overlook anything, they sold him two seats in front of a Swede with a seal-skin vest on." The portrait referred to by Mr. Wheeler shows him in a graceful pose in a chair not unlike those occupied by United States Senators at Washington. Mr. Wheeler's hair continues to disappear; but this is no misfortune, for it the more clearly discloses a remarkable head.

A remarkable tribute was paid to the late Joseph Jefferson in a four-column, double-leaded editorial in the Louisville Courier-Journal by the editor of that newspaper, Henry Watterson, who had been a lifelong friend of the dead player. Mr. Watterson in this article detailed an interesting experience involving notable men as follows:

Mr. Jeffersonian was a Swedenborgian in his religious faith. At one time too extreme a belief in spiritualism threatened to cloud his sound, wholesome understanding. As he grew older and happier, and passed out from the more sinister influence the supernatural had attained over his imagination. Once in Washington I had him to breakfast to meet the Chief Justice and Mr. Justice Matthews and Mr. Carlisle, the but newly elected Speaker of the House. It was a rainy Sunday, and it was in my mind to warn him that our company was made up of hard-headed lawyers not apt to be impressed by fairy tales and ghost stories, and to suggest that he cut the spiritualism in case the conversation fell, as was likely, into the speculative. I forgot, or something hindered, and, sure enough, the question of second-sight and mind-reading came up, and I said to myself: "Lord, now we'll have it." But it was my kinsman, Stanley Matthews, who led off with a clairvoyant experience in his law practice. I began to be reassured. Mr. Carlisle followed with a most mathematical account of some hobgoblins he had encountered in his law practice. Finally the Chief Justice, Mr. Waite, related a series of incidents so fantastic and incredible, yet detailed with the precision and lucidity of a master of plain statement, as fairly to stagger the most believing ghost-seer. Then I said to myself again: "Let her go, Joe, no matter what you tell now, you will fall below the standard set by these professional perfectors of pure reason, and are safe to do your best, or your worst." I think he held his own, however.

Mr. Watterson states in the course of his article that Mr. Jefferson "carried a pension-roll of dependents aggregating thirty or forty thousand dollars a year, for more than a quarter of a century," and this will explain the fact that the fortune left by Mr. Jefferson was much smaller than it was commonly thought to be. Even at this late day Mr. Watterson's estimate of his friend as an actor and man is worth reproducing:

Shakespeare was his Bible. The stage had been his cradle. He continued all his days a student. In him met the meditative and the observing faculties. In his love of fishing, his love of painting, his love of music, we see the brooding, contemplative spirit joined to the alert in mental force and foresight when he addressed himself to the activities and the objectives of the theatre. He was a thorough stage-manager, skilful, patient and upright. His company was his family. He was not gentler with the children and grandchildren he ultimately drew about him than he had been with the young men and young women who had preceded them in his employment and instruction. He was not ashamed of his calling, but proud of it. His mother had lived and died an actress. He preferred that his progeny should follow in the footsteps of their forbears even as he had done. It is beside the purpose to enquire, as does the London Telegraph, what he might have done had he undertaken the higher flights of tragedy; whether he could have rendered the passion of Lear; one might as well dis-

cuss the relation of a Dickens to a Shakespeare. Sir Henry Irving and Sir Charles Wyndham, in England, M. Coquelin, in France, each has his métier. They are perfect in their art, and unlike in their art. No comparison between them can be justly drawn, or will hold water. I was witness to the rise of all three of them, and have followed them in their greatest parts throughout their most brilliant and most eminent and successful careers. So with Mr. Jefferson. More than King can no man be—

Whether he rules in Cyprus, or in Dreams. There shall be Kings of Thule after these are gone; the actor dies and leaves no copy; his deeds are writ in water, only his name survives in Tradition's tongue, and yet, from Betterton and Garrick to Irving, from Macklin and Quinn to Wyndham and Jefferson, how few!

Mr. Watterson, who is still a power in journalism, has been a friend of the more prominent actors for a very long period. He it was, THE MIRROR believes, that "discovered" the dramatic talent of Mary Anderson (now Mrs. de Navarro), and he was instrumental in introducing her to the public.

A novel decision in a somewhat unusual marital case was made the other day in this city by Justice McCall, of the Supreme Court.

A woman had sued her husband for separation, one of her principal charges against him being that he would not take her to the theatre or accompany her to other places of amusement. According to the husband's contention, he was a very busy man, working not only all day, but frequently during the evening.

The justice held that in the case of a hard-working man it is unreasonable to expect that he shall accompany his wife to the theatre or other places of amusement, the theory evidently being that such a man is entitled to spend his leisure in rest.

This case by suggestion brings up the fact that women are the more numerous supporters of theatres and other amusements. Often it is difficult for women to induce husbands who have leisure to attend the theatre, and the average audience will show a preponderance of women.

A Western newspaper friend recently sent to THE MIRROR a clipping from a rural Wisconsin journal that contained important news if true.

It stated that the theatregoers of a remote town would be pleased to learn that the local manager had "succeeded in securing" the return of "Walter Fane and company in their new play, Trapped by Treachery." This was announced as "a sensational comedy-drama written expressly for Mr. Fane by the eminent dramatist, Clyde Fitch." The play was described as one "filled with comic and dramatic situations," and a carload of new scenery, it was said, would be used in its representation. There were to be vaudeville specialties between the acts, and admission ranged from 25 cents upward.

But really there is perhaps no one that would be more interested in Trapped by Treachery than Clyde Fitch, unless it might be Theodore Kremer.

A citizen of Malmo, Sweden, has placed in the hands of the librarian of that city an ancient copy of Shakespeare's Titus Andronicus. Under the close scrutiny of C. Ljunggren, the librarian, it was discovered that the copy in question had been printed in London in 1594 and had formed part of an edition which Shakespeare students had long ago surmised to have been issued, but of which no copy had as yet been discovered. It was well known that previous to the first edition of Shakespeare's complete works several of his dramas had been published, notably Titus Andronicus in 1600, and again in 1611, but the discovery of the copy issued in 1594 is the first positive proof that the conclusions arrived at by men famous for their literary researches were founded on facts.

BENEFIT FOR HOBART BOSWORTH.

Florence Roberts has arranged for a benefit performance to be given in the aid of Hobart Bosworth at the California Theatre, San Francisco, on next Friday, July 14. Mr. Bosworth, who supported Miss Roberts last season, is now ill of consumption and unable to further pursue his work. Miss Roberts has called upon her friends in and out of the profession for assistance in conducting the benefit, and has met with hearty response. During Mr. Bosworth's ten years of stage experience he was seen to advantage with the Augustin Daly company and as leading man with Henrietta Crosman, Mrs. Fiske and Julia Marlowe.

LICENSES FOR THEATRICAL AGENCIES.

By a decision of the Appellate Division of the Supreme Court, rendered last week, about 500 theatrical agents in New York City will have to take out employment agency licenses, and will be subject to supervision of the License Board. One result of the decision will be to prevent agents from charging for will be to prevent agents from charging for more than the maximum fee of \$2. The decision is the result of a test case brought against James J. Armstrong, who was arrested in order that the status of theatrical agents under the employment agency law might be definitely decided.

CAMPBELL AND IRVING?

The cable announces that Mrs. Patrick Campbell and young H. B. Irving are to join forces and tour England as co-stars. This new combination will prevent Mrs. Campbell's tour of America next season, but it is said to be settled that she and Mr. Irving will come to the United States in the year following.

AT SUMMER PLACES.

Where Actor Folk Are Keeping Cool—Percy Plunkett Lonely at Edgartown.



"The Cobles," Marries Springs, Mich. Frank A. Ferguson's Summer Home.

Antoinette Le Brun, recently so successful as a prima donna with H. W. Savage's English Grand Opera company, is spending a few weeks with her mother in Texas.

J. Charles Haydon is summering at Frederick, Md.

B. A. Aubrey has just closed season with Richard Mansfield, and is resting at Howell, Ind., for the Summer as the guest of George Wilderman.

Mr. and Mrs. Edward J. Connelly are the guests of Mr. and Mrs. W. C. Matthews, at Blodgett's Landing, N. H.

Ernest Shuter, business-manager for Florence Gale in As You Like It the past season, and who has been especially re-engaged by Kane, Shipman and Colvin for next season, is summering at "Elmwood," Lennoxville, Canada, being summoned there by the illness and subsequent death of his mother.

Stella Gilmore is spending her Summer in the Pocono Mountains, recuperating from her recent serious operation in Chicago. She will return to New York city in time for rehearsals of Hyde's Blue Ribbon Girls, having signed with that company again.

Gertrude Quinlan is now touring Europe with Mr. and Mrs. Gustav Lunders. Miss Quinlan will return in time to resume her part in The College Widow when it opens in Chicago late this month.

Jere Grady and wife (Frankie Carpenter) sailed from Boston on the steamship Republic, of the White Star Line, on July 6 for an extended trip through Europe.

Lynn Pratt, who sailed on the Kronprinz May 2, is now in the Austrian Tyrol.

Alice Lannon, E. S. Willard's leading lady, is spending the Summer with her father, Joseph Perkins, in San Francisco.

H. Glittus Lonsdale is enjoying himself on his uncle's farm at Unionville, Mass.

James B. Mackie and John W. Rehauser, who is signed with Happy Ward's The Grafters as musical conductor, have been spending two weeks at Highlands, N. J., and are now finishing their vacation in Greenport, Shelter Island and Sag Harbor. Mr. Mackie is under contract with T. W. Dinkins to produce one of his plays for the Empire circuit. Mr. Rehauser is now arranging the score for Mr. Ward's production. While at the Highlands Mr. Mackie and Mr. Rehauser paid a visit to the actors' colony at Fair Haven and helped elect James Tenbrooks Mayor of Greater Fair Haven. There is quite an influx of actor people at the Highlands, among the most prominent being Hal Reid, Edwin Arden, John Webster, Nellie McHenry, W. W. Blair, Neil Burgess, and O. B. Collins. Mr. Mackie writes: "While out rowing on Mattituck Lake we were fortunate enough to rescue from a watery grave the Jacobs family, relatives of Grace Fikins and Harry Sweetnam."

Granville Forbes Sturges (Everett Everetts) is resting after his season at Gardiner, Mont., and enjoying the oddities and pleasures of the Yellowstone National Park. The month of September he will spend in Denver.

Alice Johnson has been spending some pleasant weeks in the Blue Ridge Mountains of North Carolina prior to beginning rehearsals for The Marriage of Kitty, in which she will appear next season.

Anne Sutherland has signed for next season with Raymond Hitchcock, and will appear in the new play, Easy Dawson, opening at Wallack's about the middle of August. Miss Sutherland left for Mt. Clemens for a three weeks' visit last week and will return to New York about July 20.

Maurice Hedges has gone to Kentucky to look after his stock farm for a few weeks.

Bessie Greenwood is visiting with her parents, Mr. and Mrs. Joseph Greenwood, in Hornellsville, N. Y.

Minna Phillips has been engaged for Margaret Dale's part in The Duke of Killcrankie, and is spending the remainder of her vacation at Bay Shore, Long Island.

Henry Rosenberg, manager of the Metropolitan Theatre, who has been traveling through Europe, visiting Berlin, Paris, Carlsbad, Strasburg, London and other cities of interest, will sail this week on the steamer Deutschland for home, to prepare for the coming season. The theatre is now being renovated and will reopen the early part of August.

Mrs. J. Paul Montgomery ("Babe" Hollywood) is visiting at Faulgier Sulphur Springs, Va., her husband's old home.

George Arvine, whose wife presented him with a bouncing twelve-pound boy on June 29, will spend the balance of the Summer at his cottage, "the Buckeye," at Port Jefferson, Long Island.

Arthur Mattland had his foot badly crushed in the machinery of his motor boat four weeks ago. At first it was feared he would lose the foot, but it is now past all danger. Mr. Mattland is regaining his strength while taking a trip through the great lakes on his recently purchased yacht, the Seafarer.

William Stuart and Anna Hollinger have spent the past three weeks at Atlantic City and will soon leave for a brief visit at Miss Hollinger's home in Indiana. They open with The Millionaire Detective company in Boston Aug. 5.

Teresa Maxwell is spending the Summer with Mrs. Wilbur S. Plak on her yacht Chetolah.

Ramsay Morris is summering at Summit Lake House, Central Valley, N. Y.

Percy Plunkett writes from Edgartown, Mass., under the date of July 5: "For four weeks I have been living all alone in 'Players' Cottage.' James McElhern and Edna Reming left me four weeks ago to fill an engagement at Chester Park, Cincinnati. I have tried to get people to fill their places, but so far have not succeeded. The people here say they will pack the house once a week if I will only get Edna Reming and James

McElhern back again, or some one equally as good. I have been unable to secure any one, so I have leased my house to Bernard L. Reinold and family, who will arrive here next Monday. Reinold is a well-known actor in New York, but once on a time he sailed out of this port on a whaling voyage. He helped to catch over a hundred whales and covered himself with glory and oil. I hunted up his record here, and found he was a very good sailor. He was only sixteen years old when he sailed away from Edgartown. He got as far as the Azores (I guess), and then the whales began to get fewer and ceased to bite altogether. Then Reinold adopted the stage. He will be royally welcomed here by his old shipmates. I rode my wheel to Cottage City the other day and 'dug up' a couple of old Thespians who have been living in retirement for over twenty years on Martha's Vineyard. I refer to Sid S. Hicks and Mrs. Hicks, formerly known as Minnie Florence. I played once with Minnie Florence some twenty-seven years ago, when we were left stranded in Panama, Ill., by 'Dashing Charlie.' We woke up one morning and found that our 'scout actor' had dashed out of town. I had not seen Minnie Florence from that day until I met her in Cottage City last week. They are running a large notion store and doing well. I mailed a copy of THE MIRROR to Hicks the other day so he can see what is going on in the theatrical world. He has not kept in touch with theatrical affairs, and THE MIRROR will furnish him with some useful information. Sol Smith Russell's son was in town recently for a short stay. The house formerly owned by them is now the property of Voss, the piano man. It is a fine place. I went fishing, with a crew, the other day, and we caught 115 pollock in an hour and a half, some of the fish weighing twenty pounds each. Hot sport! My baseball team went up to Vineyard Haven yesterday and lost by a score of 7 to 5. I did not play. The town is crowded with Summer people. I hope some day to be able to establish an actor's colony here, the same as they have in Nantucket. If actors only knew what a delightful place this is I feel sure I would not be here alone. Yours with best wishes, PERCY PLUNKETT."

May Irwin has announced that she will open her Fall engagements at the Clayton Opera House on Aug. 17, with Mrs. Black Is Back. Miss Irwin has arranged to entertain her company of actors for ten days at her Summer home, Irwin Isle, on the St. Lawrence River, before they begin their engagement.

H. B. Harris has returned from a two weeks fishing trip in New Hampshire at Mountain Lake Camp, a small fishing preserve owned by William Harris, S. M. Rice, William Kessler and two or three others.

Charles W. Young writes from the Clementine Bath House, Mount Clemens, Mich., under date of July 8: "Our bath city has more of an Atlantic City appearance to-day than ever, and the street fakirs, hand organs, singers, small orchestras, educated animals, contortionists and trick bicyclists help to amuse our thousands of bathers. By actual count there are ninety-one theatrical people here and more managers and agents than ever. In the past few years the water has been so strong that it has had a very bad effect on some people, for it is so strong that it has actually turned the brain of several of my acquaintances to such an extent that they have left here and forgot to pay for their board, baths and doctor. Some of them have recovered to such an extent that they have written me that they are contemplating a return date, and I am sorry to say that our books are full, and my advice is for them to write to West Baden or Hot Springs, as they have lots of open time. We are blessed with all ladies, gentlemen and artists, and the Mayor at all times throws the entire city open to professional people. The headlines at the Clementine this week are Dan McAvoy and George Kelly, Frank V. Hawley, manager of the Four Mortons, who is here for twenty-one baths before going out with his new stars; Jake Isaac, of Charles E. Blaney's staff, who is here for nothing but amusement and a little baseball on the side; Collie Lorella of Johnson, Lorella & Davenport, and Orth and Fern are also bathing for a slight touch of rheumatism. Mac M. Burns is here for four weeks' rest before starting rehearsals with William A. Brady. Will S. Ross leaves to-night to take the management of Hara Kendall. Trovols, John World and Mrs. World have gone to fill their Summer engagements. I received a letter to-day from Charles A. Mason applying for the position of short-stop in our baseball club, as he thinks he will be able to leave a New York sanitarium in a few weeks, where he has undergone a severe operation, and his many friends here wish him a speedy recovery. Before starting for here, professionals will save time and money by writing me for free book of instructions. Now that I am the manager of a bathhouse I have had five engagements offered me for the coming season. But many thanks for night jumps, fine dressing-rooms, tips and swell hotels. Booked at Clementine for the season. Harry Leighton, the lyric tenor of John W. Vogel's Minstrels, is the latest arrival. The Buttermilk Club, with President Frank Howie, is a greater success than ever, and has many converts this season. Nothing doing in the 'boone' line. Polite vaudeville was given at the Park Hotel last evening, under the management of 'Billy' Grossman, of New York."

The Cleveland Amalgamated Association of Press Agents have presented their first annual all-theatrical gymnkhana at Luna Park, July 7, 1905. In honor of the opening performance the Luna Park management offered as a special trophy a silver loving cup to be held permanently by the theatre winning it three successive years. The following programme was called a scenario: Synopsis, Curtain-raiser, Baseball game—Euclid Avenue Garden Theatre vs. Coliseum Garden and Colonia! Stock companies. Act I, scene 1, Heavy Villains' One-hundred-Yard Dash—"And the villain still pursued her." Act I, scene 2, Leading Ladies' Long Run, Fifty-Yard Dash—(This may mean either the sprint from dressing-room to stage or an extended engagement on Broadway). Act I, scene 3, Comedians' Three-Legged Race—Warranted to produce a scream. Act II, scene 1, Souhrettes' Long Jump—New York to San Francisco the limit. Act II, scene 2, Leading Men's Tie-Counting Contest. Act II, scene 3, Stage Directors' Needle-Threading Contest, accompanied by ingenuos. Act III, scene 1, Tag of War—To see which team can draw the most crowded houses. Act III, scene extraordinary, Managers' Ankle Identification Contest—Impresario recognizing greatest number of his own girls by their ankles winning. Act III, scene 3, Contract Jumping Hop, Skip and Jump, Ensemble. Critics—Messrs. Sage, Lander; Rajet, Press; Rose, Plain Dealer and Bell, World-News.

TELEGRAPHIC NEWS

CHICAGO.

The Mayor of Tokio Improves—Hippodrome and Other Hopes—Notes.

(Special to The Mirror.)

CHICAGO, July 10.

The bills this week: Chicago Opera House, Land of Nod; Powers', Mrs. Temple's Telegram; Grand Opera House, It Happened in Nordland; Garrick, The Woggle Bug; Illinois, Little Johnny Jones; Studebaker, Mayor of Tokio; Great Northern, Buster Brown; Bijou, stock in Tracy the Outlaw.

Richard Carle has greatly improved The Mayor of Tokio since the opening night, and it is running along smoothly to good houses at the Studebaker. His new song, "Cruising Home," which he sings with Edward Garvie and William Rock, and embellishes with a dance, is founded on a bright idea but lacks the musical excellence it should have. The chorus, at least, should be much more melodious and original. Carle is embellishing his part with many good lines and much effective business and gets about all the encores he should crave, especially with "Foolishness," which has the requisite odd music and the expected Carlesque comedy. Mr. Garvie has made the Mayor as good as he looks and the make-up is a hit. The improvement is much to Mr. Garvie's credit as a comedian. He is not satisfied with the ordinary dough of low comedy. The Russian spy is suppressed about down to the point where it is most effective. Emma Janvier is steadily gaining admirers with her thorough and inimitable depiction of the wardrobe lady that "has been," and who is sorry when she finds herself stranded in far-away Australia that she never learned to float. An immense improvement has been made in the chorus and every number is pleasing.

Thompson and Dundy have got their Chicago Hippodrome site, according to a report printed in the Tribune, but not according to Judge Lambert Tree, the noted Chicagoan, who owns the corner involved—that is, the Cleveland Theatre property at Wabash Avenue and Hubbard Court. Judge Tree told me that there had been some talk about leasing the site and might be some more, but he said that there was not by any means anything definite yet to announce. What is known as the Gillette property, next south of the Tree corner, is included in the proposed site for the hippodrome and is in the hands of the Illinois Trust Company, the bank controlled by J. J. Mitchell, a close friend of John W. Gates, who is believed to be associated with Thompson and Dundy in the hippodrome enterprise. The bank refuses to divulge, but insists that no lease of the property for hippodrome purposes has yet been made. The Tribune report said that Joe Weber's Chicago hippodrome plans had been abandoned and the Weber option on the Tree and adjoining land turned over to Thompson and Dundy.

Judge Tree called my attention to the fact that the hippodrome enterprises in Europe had been successful because, for one reason, everything offered in them for the entertainment of the public was up to a certain standard of excellence and bigness that satisfied expectations. He seemed impressed with the idea that the opening of a hippodrome in Chicago, like that in New York, would be an event that would make Chicago more attractive than ever to its vast tributary territory in the West and Northwest.

Senator Campbell, of the La Salle, returned from New York last week, and, just before disappearing again in the direction of the famous fishing resorts to the North on the Chicago, Milwaukee & St. Paul Railroad, he announced the principals of the new La Salle production, The Yankee Regent, which is to go on some time in August. These principals are, of course, the principals of the La Salle stock for the new season. Cecil Leen steps to the front as comedian and will play the title-role, and Florence Holbrook will be the prima donna. Next on the list is William Riley Hatch, who has many friends here. Margaret McDonald will succeed Olive Vail, as expected, and Walter Weare will remain the La Salle tenor. Mart Loren's sonorous tones will continue to be heard, and Frances Kennedy and Phrynette Ogden remain in the company. The rest of the principals include Carlton King, Joe Allen, William Robinson and a Chicagoan from the South Side, who has decided to make her debut under the auspices of such a name as Arline De Camp.

The Yankee Regent is the work of two members of the Inter-Ocean staff, Charles S. Adelman and I. C. Blumenstock. They are young Chicagoans and this is their first professional effort. Ben Jerome has written the music. There are two acts, both in modern Germany, and the authors say the production will be more of a comic opera than a musical comedy, with a distinct story and the chorus embellishment held down to its proper relative place. I have seen all the sketches for costumes, and they are dainty, original and refreshingly decorous. There will be no vulgar display of anatomy in The Yankee Regent, Manager Campbell having gone so far, even, as to elevate the excellent standard set last season in The Isle of Bong Bong.

J. J. Murdock, the well known former manager of the "loftiest theatre in the world," the Masonic Temple Roof Theatre, now peacefully sleeping under the new law, has virtually added a new combination house to the Chicago list by putting the Ravinia Park Theatre into the market for traveling attractions. The big crowds Damroch has been drawing there dur-

ing the last month show what a large population is tributary. Business Manager F. H. Duck estimates that population at 100,000. Manager Murdock will book dramatic, operatic and lyceum attractions for one or two nights. The theatre is a large, handsome and solid structure beautifully decorated.

Manager Frank Gamalo, of Klint and Gausalo, says business over on happy Halsted street, where their company played Deadwood Dick last week and is giving the crowds Tracy the Outlaw this week, has been very good; in fact, has shown a steady increase. The short stock season at the Bijou will end next week with Marked for Life and a very acceptable profit for these young Chicago managers.

Buster Brown whipped Little Johnny Jones at baseball last week two out of three and the blow fell heavily at the Illinois.

Sarah Bernhardt, though under the direction of the Shuberts, will appear at the Grand Opera House next season.

Grace Fields has returned to the cast of It Happened in Nordland.

Harry Powers and Will Davis went to New York last week.

Ben Greet and his players will give eight performances at Scammon Gardens, University of Chicago auspices, beginning July 12 at 4 p.m., with As You Like It; July 14, Midsummer Night's Dream; July 15, Comedy of Errors and Much Ado; July 19, Merchant of Venice (indoors at Handel Hall); July 21, The Tempest; July 22, Twelfth Night and Midsummer Night's Dream. All the outdoor performances will be given in Handel Hall if rain makes it necessary.

Dorothy Donnelly and Frank Mills, now in William Morris' Stock company at St. Paul, will not join his company at Powers' unless a new production follows Mrs. Temple's Telegram, whose business remains good.

The Post prints the news that Harry Conner snored so loud coming out to Chicago in a Twentieth Century Limited sleeper that after he quieted down some woman said: "Thank God! he's dead." Mr. Conner is a gentleman who generally succeeds in making a hit at whatever he undertakes.

I have received from Tacoma pictures of the new Grand Theatre there, a solid, ornamental structure owned by Congressman Tim Sullivan, of New York, and John W. Considine, of Seattle; also a picture of W. W. Ely, who is the lessee and manager of the Grand and Star.

Business Manager George Warren, of McVicker's says that the theatre will present a particularly fine appearance next season as a result of the overhauling now going on. Nat Willis opens the new season in August and remains several weeks. The new Cape Cod play, As Ye Sow, follows for several weeks, occupying the time of McVicker's up to October.

William P. Cullen, who has had The Burgomaster out for several seasons, secured The Tenderfoot from Richard Carle last week, and at once began preparations for booking it during next season. The tour will open in this city at the Great Northern Aug. 6.

Bert L. Perry, formerly of the Davidson box-office at Milwaukee, has accepted a similar position in the box-office of the Illinois Theatre, in this city.

M. B. Raymond has returned East, leaving Buster Brown in charge of Harry De Muth, with Warren Lake assisting.

Eugene Spofford is organizing two Rajah of Bhong companies and one Human Slave.

Edwards Davis, who transferred the Baker Stock from Rochester, N. Y., to the Lafayette, Detroit, was in town looking for a leading lady, and engaged Vale di Vernon.

Will Hough and Frank Adams, authors of The Land of Nod, made some record-breaking trips in an automobile in Michigan. They had the auto loaded upon a flat car and sat in the auto.

Eternal change seems to be the law of the title-role of The Woggle Bug. When Fred Mace, the first to be the Bug, finished his short career in the part, and Harry Kelly came and saw it (and Mabel Hite's slice of the performance), and decided to let it alone, Dan McAvoy was engaged. I am told he got a little nearer to a rehearsal than Kelly, and then heard somebody say, "Three and out," and disappeared, supposedly in a generally easterly direction, whence came he. Walter Jones, of Drexel Boulevard, was captured, and he agreed to be the Bug. He was rehearsing when he got word that Mrs. Jones, who had started out on an automobile trip, was in a wreck. Exit Jones at the eleventh hour. Now it is announced that Sidney Bracy will be elevated from the Professor to the Bug. A Chicago dramatist has been touching up the book, and Josie Sadler will appear this week as the Witch, German style.

The one hundredth performance of Little Johnny Jones will be celebrated at the Illinois July 27.

Master Rice, Gabriel's understudy for Buster Brown, has been playing the part frequently at the Great Northern to get into it for his tour next season at the head of one of the companies.

Lyman Glover got Hamilton Coleman from the Mansfield company to play the King of Hearts in The Land of Nod in place of Fred Ray, who has gone back to vaudeville with his wife, Ella Vern, whose part in The Land of Nod, the Barber Pole, has been trimmed. Knox Wilson has introduced a few saxophone solos in the second act that rouse up the audience tremendously. He plays a touching solo at Mabel Barrison, in fine comedy fashion that brings down the house. William Norris, Cawthorne and Wilson have introduced a skit about "taking the Hyde off the Equitable" that goes some, and there are numerous other improvements. The "three straight" bargain

matinee last week, Monday, Tuesday, and Wednesday, were also three capacity. Mabel Barrison and Norris playing together as of old are admired as much as ever.

Carrie Bowman, of The Nordland chorus, appeared in Grace Fields' part recently at the Grand with marked success. Her voice and appearance are unusually pleasing.

Ed Rowland, of Rowland and Clifford, who has returned to the city for the Summer, is busy engaging his companies for next season. He has signed, so far, Cuba Niblo, Mamie Keena, Sadie Marion, Irene Ducketta, Isabel Sherman, Buchia Poynter, Edith Donby, Florence Severan, Maud Truax, Edith Rick Clarke, Ada Anderson, Lilith Belmont, Elizabeth Gilman, Gertrude Barker, Josephine Thrasher, Louise Dainty, Del Henderson, Tommy Smith, Louis Wainwright, Walter Coyle, W. H. Belmont, William Garretta, James Dougherty, Eugene Phillips, Robert Folsom, Franklin Ransdell, Joseph Chaffer, Peter Pellegrini, Berton S. Dixon, Louis Epstein, George Gordon, Ed L. Clarke, William Cornell, George R. Robinson, Robert Hasletta, James M. Byrnes, Roy Laidlaw, Frank Ritter, William Sheffield, Den Wilkes and Ed Rowland, Jr.

W. T. Gaskell, who was manager of Dora Thorne last season, has been re-engaged, and Dave Seymour will continue on the staff of Rowland and Clifford. Other managers and agents for the firm are E. W. Griffith, Carl McVetty, John Barrett, Harry N. Bryan, Harry Farley, Frank Cruickshank, and T. M. Harris.

A letter from an anxious aspirant which was sent to Powers' Theatre and turned over to Lee Kugel, of Mrs. Temple's Telegram, beseeches thus: "At the opening of next season can you use another actor of seventeen years who has played Lucullus in Damon and Pythias, and Leslie Blackburn in the Phoenix and on the piano and the cornet, but would rather stay on the stage?"

Louise Dainty, whose bright performances as an ingenue have won many complimentary notices, was married July 1 to Paul Gilbert, a member of the Chicago Tribune staff.

Arthur Phinney, who so successfully managed Henry W. Savage's Parsifal last season, has been at home in this city recuperating from his recent severe illness. He left last week for some of the beautiful ozone resorts along the St. Paul road, and later will go East to manage Mr. Savage's English grand opera company. He was accompanied by Charles Bechler, formerly Mr. Savage's private secretary, and brother of David Bechler, of the Chicago Opera House.

The People's Theatre has passed into the control of Rowland and Clifford and James Wingfield for a term of years. They have several houses hereabouts, including the Towle at Hammond and the Schwartz at Waukegan. It was reported that the firm had also secured the Calumet at South Chicago, but this was denied. The People's will open Sept. 2 with a stock company and Dora Thorne will be the opening bill. The auditorium will at once receive what it has needed—a new decoration of warm, inviting colors.

A. Milo Bennett has laid aside the cares of business for a time and gone to his former home in Michigan to visit, rest, and incidentally to write a play, which, I am told, will be produced in the Fall by a well-known firm. During Mr. Bennett's absence Warren Emerson will be in charge of the agency.

Harry Aakin left last week for Atlantic City and New York to be gone two weeks. He will visit the Adirondack camp of John A. Hamlin.

THE MIRROR'S Boston news that Dave Lewis would be at the Garrick Sept. 3 in The Geiser of Geck, for an indefinite run, is confirmed by a local announcement from Will Block. The book is by Robert J. Adams and the music by Paul Schindler. Lewis is to be a sausage maker from Elgin, who hypnotizes the Sultan of Turkey, and is appointed the Geiser. Amelia Stone is to be prima donna. Will Amy Leslie spend the Summer quietly waiting for the coming of the Geiser or will she go shopping in the hardware stores?

Frank Daniels is to come to the Illinois with Sergeant Brue about Sept. 11.

Dr. Ziegfeld, father of Florence Ziegfeld, the theatrical manager, has returned from Europe after engaging some prominent artists for the Chicago Musical College faculty, including Waldemar Lutschg, pianist; Alexander von Fiedlitz, composer; Frederiksen, the Scandinavian violinist, and Richard Schroedter, violinist. OTIS L. COLBURN.

CINCINNATI.

Revival of 1492—Duss's Band at the Zoo—Death of Elsie Gansel.

(Special to The Mirror.)

CINCINNATI, July 10.

The Chester Park Opera company opened last night in the old-time favorite 1492, with Richard Harlowe in his original role of Isabella, Queen of Spain. Mr. Harlowe was especially engaged for this week only, and appears to great advantage in his famous impersonation. The company gives him most satisfactory support. Next week, In Gay New York.

Duss and his band have entered upon their last week at the Zoo, where they have been attracting uniformly good audiences. Wheelock's Band has closed a prosperous season at Coney Island.

Word was received here last week of the death in Germany of Elsie Gansel, one of the most popular leading women our German Stock company has ever had. Upon retiring from the stage Mrs. Gansel made her home in this city, and her death occurred while visiting relatives in Baden. H. A. SURYON.

ST. LOUIS.

Intense Heat Drives Pleasure Seekers to the Parks—Notes.

(Special to The Mirror.)

St. Louis, July 9.

We are in the middle of a weather-blight here, annually recurring, when for days at a time the sky is covered with "thunderheads," great big, black, portentous clouds, in which at eventide the lightnings play, also playing merry hob with the Summer garden business, sending the mercury to fifty and cold chills down the backs of ladies in peek-a-boo spirit-waistings. Business has fallen off discouragingly, and it is what our German fellow-citizens call *die sau're-geruchzeit*, the sour pickle time, when every one in the business makes wry faces at the other fellow, and he in turn at his next neighbor. Imagine an entire municipality engaged in this diurnal pastime and you have a picture of the facial workings of the Summer snap managers. Many of them are on the ragged edge, and if it were fair to report rumors I might say that this place and that is seeing its finish, but until the finish comes nothing ought to be said. We have friends in all places.

The keen knife of retrenchment if not the swift blade of reform is being applied at The Tyrolean Alps, where there is a serious falling off in attendance since the Fourth of July, when the place was filled to overflowing by eight thousand school children brought thither by the St. Louis Star-Chronicle. The youngsters had the time of their lives. Charles P. Strine, late of the advance of the Conried Opera company and to be in advance of Sarah Bernhardt next season, is to be general manager. The orchestra now numbers only some thirty-two, but that makes no difference, because John Lund is approaching the brass band style of orchestrating more and more. At that the expenses of the big place are of three-ring circus size and variety. Everybody who has been up against the proposition in the theatrical business of "expenses and nothin' doin'," knows how they feel about this time in the chilly Alps. Miss Katherine Sherwood concluded an engagement abounding in much artistic success, and to-night Madame Jessie Liddell-Harkrader, a pupil of Stefani, of Brooklyn, and the wife of a once well-known local newspaperman, is the soloist. Madame Liddell-Harkrader is rated a mezzo-contralto, a classification never hereinbefore employed. But why not mezzo-contralto after mezzo-soprano? Music is a consistent art, or should be, even the music of the Summer garden. I hope business will pick up, or some of us of the male persuasion will sing mezzo-basso. Madame Liddell-Harkrader is of striking stage presence, and her singing of the usual Saint Sams, Biset, and De Koven scores is very acceptable. But even if business does not pick up at the Alps and the chilly nights continue we are to have Colonel William Jennings Bryan with us on the night of July 20, when the French will fête in true Franco-American style. This is bound to be one of the high places in the Alps, the Fourth of July children's affair being the other.

At Forest Park Highlands yesterday afternoon, Henri French, the famous juggler, whose work reminds us of the great Kara, now ill abroad, began a week under very favorable auspices. Colonel Hopkins still has the inner rail of high-class vaudeville. French astonishes by his deftness. His act arouses the latent sense of observation in the audience, and has deeply psychological attributes in consequence. With him on the excellent bill are Jack Norworth and Louise Dresser, Polk and Collins, and Pierce and Rodlyn. The biograph is worth all the praise the local press is giving it, the colored moving pictures being the best ever shown here. Lew Hawkins and the Ellis-Nowlin Trio divided the honors last week in the pavilion, while Professor Lolo and Mile. Theresa, serialists, entertained in the open.

True to his purpose and his repertoire, Melbourne MacDowell, tragedienne of size and weight, wades into Gismonda at the Suburban this week. No abatement in popularity is noticeable. Careful management of the garden proper is making itself felt in the presence of a better class of people, who, caring nothing for vaudeville nor orchestra with much brass, go northward nightly in increasing numbers. By general agreement Mr. MacDowell did La Tosca better than Cleopatra, and the wish is more than father to the thought that he may do Gismonda better than he did La Tosca. It is a trifle strange how the fame of a man long on the stage works in circles that have never seen him. This is the case with this robust hirsion now that he is safely ensconced on the hill overlooking the beautiful Florissant Valley. People in droves go to hear and see him, doing both with evident astonishment. Gismonda is a proper vehicle for the entertainment of these new-fashioned throngs, in that very few have seen the play (taking our theatregoing public in the altogether) and the prospect is good for the best week of Mr. MacDowell's stay. And Ethel Fuller is well liked by the women in her nightly audiences and that in itself is always a sign of profitable popularity.

It having been discovered at the eleventh hour and fiftieth minute that an urgent public request for a repetition of King Dodo exists amid the St. Louis populace and rehearsals of The Princess Chic having gone forward rather haltingly, the King was enthroned once more yesterday afternoon at Delmar Garden for another brief reign. The urgent public request was discovered so late by the management, having perhaps amused itself on the merry-go-round meanwhile, that some of the Sunday morning papers barely had time to make a change in the announcement which

they had had in type since Friday noon. King Dodo gives Gus Weinberg, the unfunny comedian, a new lease of life. Hard work and then some had to be done by the company last week to extract a medium of midsummer amusement out of A Royal Rogue who, for the most part, proved to be a plebeian four-finisher so far as quality to draw went. But Delmar Garden is large, there's no gate, the incidental diversions, if many, are cheap, and next to Forest Park Highlands the big place out on the county line where they need the militia to keep the lid on on Sundays gets the crowds.

Nothing is too ambitious for the West End Heaters. Now they present The Ironmaster, but how the leading man will succeed every night in carrying the largeish leading lady off the forestalled duel scene remains to be witnessed. Out there, too, the gnawing tooth of change has been at work. Manager Washburn retiring as proprietor of the resort, although still retaining a voice in the management. The stock company has lost Carrie Lamont, who was an entertainer of ability, and has gained a vivacious comedienne in Linnet Pike. That venerable favorite, East Lynne, was on all last week, but there were no fatalities on the stage or in the audience.

At Koerner's Garden, despite rumors to the contrary, the company of Berkeley Players continues, now in As You Like It. Proceedings, more or less interesting the while, are al fresco, and the place has not a little attractiveness in consequence. Josephine Winters, Pearl Evans, Isabel O'Madigan, Horace Lyndon, and others do the best they know how, which out West is always interpreted to mean that the audience shall refrain from doing its worst.

Yesterday for the first time in over twelve years the St. Louis Star failed to issue a Sunday edition. Under the new Star-Chronicle régime the Sunday issue is permanently abandoned. Hereafter the paper will make its supreme effort on Saturday, printing a large, illustrated edition. The change is welcome from many standpoints; first, because the Sunday mammoth newspaper has begun to outlive its usefulness, especially when it is the addendum, the verniform appendix, as it were, to an afternoon sheet.

Homer Bassford, news editor of the Republic, is back from his vacation, and the difference in the conduct of the Sunday and mid-week theatre comment is readily discernible.

Public announcement is made that L. M. Crawford has quit the management of the Odeon for good, and, so far as St. Louis is concerned, will devote himself to the cultivation of a brand of very strong burlesque at the Crawford Theatre in opposition to Col. James J. Butler, of the Standard. Herr Rosentreter, of the Washington National Bank, has acquired a proprietary interest in the Odeon and gives signs of wanting to merge himself into an impresario. It is said he has leased part of the time of the house to the Germans under Herren Heinemann und Weib for the coming season, and they, fresh from their triumph in the laud of mescal, pulque, and tarantulas, announce that they will play every Wednesday and Sunday night, beginning in September, t. f.

RICHARD SPAMER.

BOSTON.

Several Closings—Seasonable Successes—Preparations for Future.

(Special to The Mirror.)

Boston, July 10.

The Boston Theatre ended its 1904-1905 season on Saturday evening, when The Earl and the Girl concluded its eight weeks' run at that house. The season of forty-four weeks was the longest on record for the Boston. There will be only a brief hiatus, as Fantana comes Aug. 28.

A week from to-day will see the early opening of the Colonial Theatre, when The Pearl and the Pumpkin will be given its initial performance. Malcolm Douglas has been in town the past week preparing the public for the spectacular treat in store.

With the performance of Brother Officers the Summer season at the Castle Square Theatre will be brought to a close, and the Summer stock company will move, bag and baggage, to the Empire Theatre, which seems to be upholding its reputation for furnishing theatrical surprises. The first attraction at the Empire will be A Royal Family.

The incoming of the Castle Square forces naturally means the final week of the Empire musical comedy company at the Empire. The Telephone Girl, which has done excellent business, weather considered, the past week, will remain the attraction. Adolphe Mayer, who has been mainly responsible for the Summer season of musical comedy here, has proved his ability to produce this sort of entertainment in proper and clever fashion, and he can withdraw with the satisfaction of knowing that he has enhanced his own reputation, has introduced a capital company of hard-working and painstaking players, and has given the public full value for its money.

The Herald's dramatic department is chuckling, figuratively speaking, over the present Castle Square-Empire situation. It seems that the Herald had the temerity in the early Spring to predict practically what has come to pass. Vaudeville was then installed at the Empire, rather strangely, every one thought, and a prompt denial met the Herald story. Coolness between newspaper and theatre existed for several weeks, and then the theatre let loose the white dove of peace. As to the present situation, many are wondering the meaning of it all. This is not so difficult to guess at if one only stops to reflect and to

look ahead, say about as far as the Fall season.

Kafooselum enters on the third and next to last week at the Tremont Theatre to-night. An announcement is now made definitely that The Gesser of Geck, the new comic opera by Robert J. Adams and Phil Schindler, will be produced at the Tremont on Monday, July 24, with practically the same company which is appearing in Kafooselum. Amelia Stone, who came on early last week to take a role in the current piece, has now been reserved for the new production, in which she will have a prominent part.

Because She Loved is this week's attraction at the Bowdoin Square Theatre, with The Sign of the Four underlined.

For the benefit of Jay Hunt, the popular general stage director at the Bowdoin Square Theatre, a strikingly novel quintuple bill will be given on Wednesday of this week, consisting of act III of Monte Cristo, act II of Romeo and Juliet, with Charlotte Hunt as Juliet; act II of Rip Van Winkle, with Jay Hunt as Rip; act II of Ten Nights in a Bar-Room, with Jay Hunt as Sample Switchell, and act VII of The Two Orphans, with Jay Hunt as Pierre Frochard, and his daughter Charlotte as Louise.

The Grand Opera House will open on Saturday, Aug. 5, with Howard Hall in The Millionaire Detective. Manager George W. Magee is spending the remainder of this month at Onset, Mass.

Charles J. Rich, of the Hollis Street Theatre, and his family, have reached Italy, and are moving northward for their carriage drive in the Austrian Tyrol.

William D. Andreas, business manager of the Park Theatre, is enjoying the fishing in Wisconsin, his specialty being the brook trout and white fish to be found in the vicinity of Bayfield. He will return in August.

John B. Fitzpatrick, formerly manager of the Majestic Theatre and last season manager of Lawrence D'O'Ray in The Earl of Pawtucket, has been spending the past few weeks with his friends in Boston.

A patent gas burner that failed to work nearly caused the death last week of Howard S. Kent, a brother of Mark Kent, formerly of the Castle Square Theatre company, and his young bride of a month, who is a cousin of Nat Goodwin. Fortunately rescue came just in time, and both are on the road to recovery.

George W. Wilson, the venerable actor, is still young enough to mount a horse. With his associates, the Lancers, he escorted President Roosevelt from Boston to Cambridge and back again, when the President was here for commencement.

E. E. Rice was in town last week, but whether on business or pleasure bent it is not known.

JAY BENTON.

PHILADELPHIA.

Summer Quiet Reigns—Stock News—Vaudeville Attracts—Plans.

(Special to The Mirror.)

PHILADELPHIA, July 10.

This is one of the quietest cities in the United States during the Summer months. Our managers are all out of town; this accounts for the scarcity of theatrical news.

The corner-stone of the German Theatre at Franklin Street and Girard Avenue was laid with appropriate ceremonies July 4. It will be completed by February, and devoted to first-class stock productions.

The Casino (late Auditorium), last season under the management of Elias, Koenig and Lederer, has again changed hands, a burlesque syndicate, under the title of Columbia Amusement Company, taking the control and adding it to their chain of theatres. It will be devoted entirely to burlesque next season, but announced as musical extravaganzas.

Keith's New Theatre attractions this week include Maud Harrison, Cheridah Simpson, Charlie Case, Willie and Edith Hart, John Donahue and Mattie Nichols, Dave Nowlin, Four Livingstons, Burton's dogs, Maxsmith Duo, Carolyn Young, whistler; Nate Leipzig, Mr. and Mrs. Jack Hayman, biograph, Williams and Walker Glee Club, who are fifteen colored vocalists late of In Dahomey.

The Lyceum Theatre continues open with stock features under the title of Brooklyn Beauties, principally a "girl show," with two burlesques. John Conley, James Fulton, Kelly and Sindie, Simpson, stone breaker; Miss Nelson, Lillie Jane, Gussie Lang, the principal olio features. The night patronage continues fair.

At the Parks: Willow Grove, Conway's Ithaca Band; Woodside, Grenadier Guards Band; Chestnut Hill, Lambiase Band; Washington Park, Roman Imperial Band; Lincoln, American Band.

The proposed "wheel" scheme for the various stock organizations has been abandoned for the coming season. Several managers changing their views and the failure to obtain a Pittsburgh house are the main causes for this final action. This city will have two strong stock companies for the coming season, Forepaugh's and the Standard.

Frank Doshon, the new star in The Office Boy, will open the season of the Park Theatre Aug. 26.

Neil McNeil has been engaged for the role of Simon in Simple Simon Simple for the coming season.

Charles Dittman, husband of Florence Bindley, has been engaged to manage The Office Boy on tour.

The Philadelphia Elks left this city yesterday for the Buffalo convention. The delegation is 200 strong; this includes a goodly number of the fair sex. Their headquarters

will be the Lafayette Hotel and there will be present prominent representatives of the Grand Lodge.

Cape May: The season at the Iron Pier will be inaugurated July 10 by the Lyceum Stock company in The Two Orphans. Washburn and D'Almas trained animal show will give two performances July 15.

Atlantic City: It is more than likely that the Shubert combination will control the attractions at the Ocean Pier, beginning with the regular Winter season.

S. FERNBERGER.

PITTSBURGH.

When Johnny Comes Marching Home—Eva Tanguay at the Bijou—Concerts at Luna Park.

(Special to The Mirror.)

PITTSBURGH, July 10.

The Nixon remains open another week, offering When Johnny Comes Marching Home for this its final week of the supplementary season. It will begin its regular season on August 21 with Simple Simon Simple.

During the past week an agreement was made whereby Manager R. M. Gulick, of the Bijou, will have the management of the Alvin for the coming season, at which house the best musical productions and comedies are now being booked. It will be a popular-priced house and will open on August 21 with Eva Tanguay in The Sambo Girl.

The Gayety will be a burlesque house this coming season and will open the latter part of August.

The Bijou will be the first playhouse to begin the new season, as usual, and will open on the 31st of this month with How Hearts Are Broken.

Luna Park will have Fairman's Boston Concert Band this week, and Adgie and her lions and Hardy the high wire walker will be retained for this week.

Tunis F. Dean, former business representative for Harry Davis, is now acting in a like capacity at Luna Park.

ALBERT S. L. HEWES.

BALTIMORE.

Electric Park Attracts—Crowds at Concerts and the Circus.

(Special to The Mirror.)

BALTIMORE, July 10.

Stuart, the male Patti, is proving a great attraction at the Electric Park this week. There is an elaborate bill, which interests the tired and worn out crowds which seek refreshment in the suburbs at night.

Tasca's concerts are still as attractive to the patrons of River View Park as when he first began them. Crowds attend the Sunday morning concerts as well as the afternoon and evening concerts. Rollins' circus adds new attractions each week and has an extensive share in making the park sought after for amusement.

HAROLD RUTLEDGE.

WASHINGTON.

Summer Stock Successful—Pauline Chase's Family—Elks Leave.

(Special to The Mirror.)

WASHINGTON, July 10.

The ninth and concluding week of the very successful season of the Columbia Theatre Stock company commenced to-night to a crowded house, when this popular organization presented Madeleine Lucette Ryley's delightful comedy, The Mysterious Mr. Bugle, the play that first introduced Annie Russell in a stellar role, with popular Joseph M. Holland as leading support. It had its premiere here at this theatre April 5, 1897, and has never had a local representation since. Guy Standing and Charlotte Walker, who have had the distinction of being featured by Manager Joseph E. Luckett as stars in connection with this capable organization during the season, presented the leading roles in admirable fashion, and the company in support appeared to most excellent advantage. The season generally has been a series of surprising weeks of indoor theatrical conditions that have been altogether pleasurable.

In this paragraph I uplift the veil of mystery surrounding the identity of Pauline Chase, the pink pajama girl of the original Liberty Bells, who has so rapidly advanced in her chosen profession as to be the selection as leading lady to the English star, Ellen Terry. Pauline Chase comes of good, strong social Washington stock, being the daughter of the eminent dental surgeon, Dr. Ellis B. Bliss, who attained prominent distinction in being called to London to locate professionally during Robert E. Lincoln's sojourn abroad as Minister to England. She is also the granddaughter of the famous surgeon and physician, Dr. D. W. Bliss, who attended the late President Garfield after his assassination and during his lingering illness. I knew the family personally.

The Washington Lodge of Elks left over the B. and O. and Lehigh Valley routes for Buffalo, Sunday, on a special train of Pullmans, to attend the Grand Lodge convention of the order in that city. They are not looking for any grand lodge honors, although it is understood that Washington will be most probably next year's selection as the place of meeting, but they hope to repeat their success of a former Buffalo convention and bring back one of the leading parade prizes. There were also on board Grand Lodge delegates from numerous Southern lodges.

During the vacation period and in the absence of Fred F. Schrader, dramatic editor of the Washington Post, Marie B. Schrader, the Post's talented interviewer of theatrical

JANET WALDORF.



Photo by Sarony, N. Y.

Above is an excellent likeness of that talented actress, Janet Waldorf, who has the distinction of being the only American actress that has made the tour of the world as a star three years consecutively. Her repertoire, consisting of Shakespeare and the classic drama, gave full scope to Miss Waldorf's ability and versatility in comedy and tragedy. Among Miss Waldorf's successful productions may be mentioned Romeo and Juliet, Twelfth Night, The Lady of Lyons, Taming of the Shrew, Winter's Tale, The Hunchback, Much Ado About Nothing, The School for Scandal, Ingomar, Pygmalion and Galatea, Nell Gwynne, Camille, A Royal Divorce, Magda and other well-known plays. Miss Waldorf was Donna Roma last season in Hall Caine's The Eternal City, she having been brought from Bombay, India, by Liebler and Company to succeed Viola Allen in the part. The critics everywhere the company appeared were unstinted in their commendation of Miss Waldorf's interpretation of the exacting role of Donna Roma, and called especial attention to her well modulated and musical voice and perfect enunciation. During Miss Waldorf's travels in Oriental countries she has been enabled to gather an interesting and valuable collection of rare souvenirs, representing every place she visited. Some of those highly prized are from Shanghai, Calcutta, Hong Kong, Bombay, India, Yokohama, Africa, New Zealand, Melbourne, Sydney, Honolulu and Manila. Miss Waldorf's well kept diary and book, containing the vast collection of views taken by her camera, is prolific of valuable and interesting data of far away places. A well-known Boston publisher has tendered Miss Waldorf a flattering proposition for a book from her pen, covering her tour of the Far East. She has taken the matter under consideration, but at present is undecided what she will devote her time to during the coming season.

celebrities during the season, has charge of the department that is discharged with commendable skill, presenting a page during midsummer dullness that is teeming with entertaining and readable matter.

With the conclusion of the current week's Columbia Theatre Stock comedy presentation, the latch string is down and out, and for a month or longer there will be nothing doing. Kernan's Lyceum Theatre and Stair's Academy of Music will be the first to open, Aug. 14, the first with a vaudeville combination and the latter with The Lighthouse by the Sea. The New National Theatre will commence operations with its new improvements, according to present announcements, Aug. 28, with the first production of Hall Caine's book dramatization of The Prodigal Son. It is announced that Otis Skinner will originate the leading role.

JOHN T. WARDE.

CUES.

The Casino, New York, will throw open its doors in August, when it will have been remodeled, made absolutely fireproof and turned into a ground-floor house. The initial attraction is to be The Earl and the Girl.

Rehearsals of The Ham Tree with McIntyre and Heath have begun at the New Amsterdam Theatre under the direction of Herbert Graham and Ned Wayburn. The leading principals are David Terrance, Alfred Fisher, Lillian Coleman, Jobyna Howland, Robert O'Connor, Belle Gold, Forrest Huff and the Empire City Quartet. McIntyre and Heath will open the regular season at the New York Theatre on August 28.

Small and Glanville have finished the burlesque, A Tempest in a Tea House, which they were under contract to furnish T. E. McCready for the latter's Jolly Girls' Company. It is now in the hands of the scene painter, costumer, et al., and will go over the Empire Circuit next season. This is an independent venture of Mr. McCready, who has been identified with the Miner attractions for some time.

J. T. Crawford, of Topeka, Kan., has leased the Whittely Opera House in Emporia and will hereafter include it with his other houses on the Crawford Circuit.

E. A. Seiler announces that he and Charles F. Whittaker will manage a new theatre to be built at Bayonne, N. J. It will, if present plans are carried out, be ready for opening some time next Fall. It will be a popular priced house, with melodramas as the principal attractions.

AUSTRALIAN NEWS.

Famous Musician Dead—Nance O'Neil Arrives
—Theatrical Business Grows Lively.

(Special Correspondence of The Mirror.)

SYDNEY, June 12.

In my last advice to you I recorded the serious indisposition of Leon Caron, for so many years the conductor of J. C. Williamson's Comic Opera company. My letter was hardly mailed when I received news of his death, which took place in Sydney on May 29. The deceased musician was born at Boulogne-sur-Mer in 1850 and studied his art under the well-known organist Alexander Guilmant. His studies at the Paris Conservatoire were broken into by the Franco-German war, and, going over to London, he for twelve months was a first violin in Riviere's Orchestra at the Alhambra. Following this engagement he went over to America and stayed with Theodore Thomas' Orchestra until its disbandment in 1876, and in that same year made his Australian bow as conductor of Lyster's Grand Italian Opera company at the old Melbourne Opera House. In 1880 he won the 100 guineas prize at the Melbourne International Exhibition for his cantata Victoria, which was rendered by 1,000 voices supported by an orchestra numbering 125. Notable among first Australian productions under his baton were those of Carmen, Mignon and Fra Diavolo. He leaves a widow and daughter surviving him, and, unlike many connected with his profession, he died a comparatively well-to-do man. J. C. Williamson has engaged August Juncker, the composer of "I Was Dreaming," and who for the past few years has been conducting musical organizations in the American States under the management of Charles Frohman and others, to fill the position rendered vacant by Leon Caron's death.

Mr. and Mrs. G. B. Lewis were recently the recipients of a benefit in Melbourne, given under the aegis of J. C. Williamson. The veteran actor, whose name will be familiar to many on your side, is now in his eighty-eighth year.

By R. M. S. Sierra, which arrived here from Frisco on Saturday last, Nance O'Neil and McKee Rankin returned to Australia, where they are to play an eight weeks' Melbourne season, followed by one of seven weeks in Sydney. The Melbourne season opens on Saturday next with Magda, a piece which proved a great success during Miss O'Neil's last Australian visit. Included in the supporting company are Mrs. Henry Bracy, already well known here; Margaret Bloodgood, Jane Marbury, Andrew Robson, John Glen-dinning, George Friend and Stage-Manager Shesman. Her repertoire includes The First of St. John, Justice, Sardou's Sorceress, Monks Vanna, and Judith, all of which are new to Australia, as well as many plays already seen in this country.

A matinee performance in aid of the Children's Hospital, given on Saturday last by Williamson's Opera company, netted £250 for that charity. The tuneful Cingales was the chief draw. Alexia Bassian, a member of this company and well known to American players, is, I regret to say, on the sick list, and her part as Lady Versker is now being taken by Nellie Wilson. Rose Musgrove is still down with typhoid and causing her friends some anxiety, her recovery not being as rapid as might be. Julius Knight, who is laid up with the same fever, is now approaching convalescence.

The Maud Jeffries season at the Royal is drawing to a close and will be concluded on June 23 with a revival of Lytton's Lady of Lyons. The Sign of the Cross is the present bill, and will on Wednesday be changed to Pymallion and Galatea, with Maud Jeffries and Harry Plimmer in the title-roles. Monsieur Beaucaire will in turn succeed this play and interest in its production will be added to by the fact that J. B. N. Osborne (Maud Jeffries' husband) will appear in the name-part.

William Anderson's company at the Palace has met with fair success with the melodrama, Two Little Drummer Boys, which on next Saturday will be supplanted by the ever-green and wonderful East Lynne.

Lovers of the vaudeville and variety continue to be well catered for by Harry Rickards company at the Tivoli and Frank Clark's Folly company at the Queen's Hall.

John F. Sheridan (Widow O'Brien) is back at the Criterion, where his present season opened auspiciously on Saturday night. King Dodo, a musical absurdity, which serves its purpose well—namely, to present opportunities for the clever company with which Sheridan has surrounded himself to show off its abilities to best advantage. The company includes Maud Amber, Hoba Barlow, D'Allan Clarke, Rupert Julian, Thomas Curran, Little Gulliver, Heloise Anst, and George Tutton.

Edward Branncombe's Westminster Glee Singers returned to Sydney last week, and on Saturday commenced a brief season at the Town Hall, and judging by the reception the company received its present season will prove as successful as its last in Sydney.

Stephenson's company has moved Bill Adams from the Sydney Criterion to the Melbourne Princess, and advises state that the said Bill Adams stood the journey well and was welcomed on Saturday by a large and appreciative house.

Bland Holt is at the Melbourne Royal with Sporting Life, Sandford's company at the Bijou with The Power of Gold, and Andrew Mack at Her Majesty's with Tom Moore. The last named play and players are due in Sydney on Saturday next, when they will

make their joint bow at Her Majesty's Theatre.

E. NEWTON DALY.

SYDNEY, May 8.

Theatrical matters in the New South Wales provinces continue dull, the metropolitan amusements absorbing the attention of country folk during the Easter holiday season.

In Sydney, the Lyceum, which was lately purchased for religious purposes, is likely to prove a kind of white elephant to its proprietor, a wealthy octogenarian who has just married a second wife, a young lady with expensive philanthropic tastes.

The fate of the Lyceum has completely altered all George Musgrove's arrangements and given fresh impetus to the proposal for the construction of a new theatre, having frontages to three leading thoroughfares, at cost of about £25,000.

With a view to forcing Sydney managers to open their doors earlier, the City Council has declared the queue system illegal, and are prosecuting playgoers for loitering on the pavements. It is proposed to meet the difficulty by opening the doors as desired, but having two sales of admission to the cheaper parts of the house, each of which will be railed off into two divisions.

At the Royal, in which, like several of the other Sydney theatres, there have been extensive alterations insisted upon by the City Council, if I Were King is following A Royal Divorce. Mr. Williamson finding these revivals exceedingly attractive.

George Stephenson has made a success of The Skirt Dancer at the Criterion, which is now one of the prettiest and best arranged playhouses in the Commonwealth.

In default of the Lyceum, William Anderson has been compelled to move his company into the Palace, where A Girl's Cross Roads is attracting crowded audiences.

A short season of Gilbert-Sullivan opera will commence at the Royal in July next.

The rumor that Maud Jeffries intended to sever her connection with the stage and retire into private life has been authoritatively denied. Her engagement with C. J. Williamson will not terminate until the beginning of next year.

MELBOURNE.

Tittell Brune retains her hold on the enthusiastic support of Melbourne playgoers. Her impersonation of Theodora at the Royal has elicited general approval. She has been described by one of the leading critics as being unique in the fact that she is both a comedienne and a tragedienne. "Unique in that she connects the very positive and negative poles of her art, and from that electrical contact emits the flame of a new and positively distinctive genius."

At the Royal Bland Holt is enjoying a success which is becoming somewhat monotonous, but brings plenty of money to the treasury. The Best of Friends is mounted in a style worthy of Drury Lane, where the piece was first produced, and is likely to have a long run.

Walter Sanford and his "American Players" are still at the Opera House, running a lot of stock plays to good houses.

The Way to Kenmare, which has followed Tom Moore at the Princesses, has confirmed the favorable impression produced by Andrew Mack as a delineator of Irish character more natural and true to life than the conventional stage representations. He is building up a high reputation for himself.

Tittell Brune's next appearance at Her Majesty's will be in The Second Mrs. Tankeray, which will be followed at an early date by Leah Kreschan.

After the season at the Sydney Royal Julius Knight is to give a series of performances of the old morality play, Everyman, at the Melbourne Town Hall.

WESTERN AUSTRALIA.

Everybody is glad to learn that Robert Brough is recovering from the serious illness which prevented his appearance on the opening night of the Brough-Fleming season at Perth. The change in the cast necessitated by Mr. Brough's illness led to some unintentionally amusing situations, from one or two of the actors having to read their parts on the stage. The audience, however, took everything in good part, Beauty and the Beast taking their fancy immensely. It was, however, followed speedily by The Walls of Jericho, which has proved a success.

JOHN PLUMMER.

BOOKS AND MAGAZINES.

The Supplement for 1905 of "The American Dramatists' Club List," with its valuable catalogue of plays and operas by American and foreign authors and composers produced in the United States during 1903, 1904 and 1905, that are now in use or have been recently used upon the American stage, and that are entitled to protection under State, Federal and International law, has just been received. It is compiled by the American Dramatists' Club for the information of managers and owners of theatres and of traveling dramatic companies, and is worth many times its price of twenty-five cents to all interested. It also contains full information about the club and its work, about the United States copyright laws, those of individual States, and the law of England. Full information is given how to protect a new play in the United States, and an address of the President, Bronson Howard, on "Protection Under the Common Law for Unpublished Plays and Operas," is a full treatise on this subject. There are also full directions how to secure plays and how to reach the different authors. Altogether the publication is of great value and a credit to this organization.

Current Literature for July has "Autobiography of Theodore Thomas," "The Visit of the Russian Players," "The Women Weavers of Bernard Shaw," "Notes of Revolt in Modern Drama," "Review of the Dramatic Season," and "Love, Science and Faith in a Modern Play."

NEW ZEALAND.

Nellie Stewart May Tour America—Vaudeville in Picnic—Gossip.

(Special Correspondence of The Mirror.)

WELLINGTON, May 31.

George Musgrove, who left by the Sonoma last month on a business trip to America, is expected back in New Zealand before the Auckland season of his dramatic company is finished. If such is the case he would only have about ten days to get to New York to transact his business and be back in San Francisco, which, I should think, would be well nigh impossible. Rumor says that his mission is to try and arrange an American tour for Nellie Stewart, who is universally known as "Australia's Nellie."

The Fuller Proprietary are doing excellent business at their four vaudeville houses. They have no stellar attractions at any of their theatres at present, but the people that are in the bills are of more than average ability.

The New Zealand tour of Harry Rickards' All Star Vaudeville company was not by any means a financial success. In fact, the enterprising Harry is so disgusted over the treatment he receives from our theatregoers that he has decided not to send any more companies on a tour of New Zealand. The company was an exceedingly strong one and included George Fuller Golden, O'Meers Sisters, Historicus (a nine-year-old wonder, described as the human encyclopedia); Fred W. Millia, ventriloquist, and the Frassetis, musical act, besides a few smaller turns.

J. C. Williamson's Dramatic company, which is headed by the talented American actress, Tittel Brune, will inaugurate a New Zealand tour at the Wellington Opera House on June 14. The opening piece will be Rostand's L'Aiglon, which will be followed by Sunday, Romeo and Juliet, The Second Mrs. Tanageray and probably Zaza. The company which supports Miss Brune is an exceedingly strong one, and I predict the tour will be a great success.

The Fullers were willing to give Little Tich £200 a week for a four weeks' tour of their circuit, but, owing to his having to get back to England to fulfill engagements already entered into, New Zealand was not included in his tour. He left Sydney for Marseilles on May 27.

The Bicknells, the American whirlwind dancers, are appearing with P. R. Dix's Gaiety Company at the Wellington Royal in the American novelty, Money.

The North Island tour of George Musgrove's Dramatic Company is panning out very successfully, both from a financial and artistic standpoint. The closing nights of the Wellington season were devoted to the production of Pretty Peggy and Blind Man's Buff; or, Her Own Way. I am certain that if the last named piece had been presented earlier in the season standing room would have been at a discount, and that it could easily have run six nights. The overland tour to Auckland exceeded expectations, and the same result is being experienced in Auckland.

The Black Family of Musicians, after a successful twelve months' tour of New Zealand, leave on July 12 for a holiday among the South Sea Islands. They will give entertainments in several of the larger townships. Montgomery's Entertainers are now touring the South Islands.

The New Zealand tour of J. C. Williamson's Bio-Tableau was the most successful of any picture show that has visited the colony for years past.

The South Island tour of the Brescian Singers and Orchestra and West's Pictures has been nothing short of a triumph. They have shown to capacity business in every city and town where they have appeared.

After a six months' tour of the colony William Anderson's Dramatic company return to Australia on June 17.

J. C. Williamson's Opera company have continued to do good business from their opening night in Wellington. After the Dunedin season they also return to Australia.

Henry Bracy, who came to New Zealand with J. C. Williamson's Repertoire Opera company to supervise all the productions, leaves for Sydney June 3, where he will join the Royal Comic Opera company for its tour of West Australia.

ANDREW SMART.

AMONG THE DRAMATISTS.

A new drama by Alicia Ramsey and Rudolph de Cordova, entitled The Shadow Behind the Throne, will be presented in New York early in September. The scenes are laid in China in the stirring time of the Boxer uprising. The production will be under the direction of Sam R. Allen.

When Juliet Crosby originates the role of the dancing girl in the San Francisco Alcazar's original presentation of Cypriote Baker's drama of modern Japan, The Heart of a Geisha, she will sing some verses of the famous Japanese topical song, "O Piggy Piggy," which made a fortune for Kawakami.

Richard Carle is at work upon two productions, one of which is a musical comedy to be entitled The Hurdy Gurdy Girl, and the other a farce to be called Passing Through.

Clyde Fitch has delivered to Maxine Elliott the manuscript of the new comedy, Mainly Concerning Jo, in which she will appear next season under the management of Charles R. Dillingham.

Charles Klein will write for Charles Frohman the musical comedy which will be presented at the Herald Square Theatre next Summer. The manuscript will be delivered on Jan. 1.

Jean Calwell, who was featured last season in her own play, The Secret of the Subway, is at Monticello, N. Y. She has just finished two clever comedy dramas. Although she has received several offers she has not decided upon her plans for the coming season.

George Ade is busy at his Summer home in Indiana completing The Bad Samaritan.

GOSSIP OF THE TOWN



Photo by Benoit, Fall River.

The subject of the above portrait, Gertrude Dion Magill, is a leading woman of unusual versatility, possessing youth, grace and beauty, and has played everything from leads to sou-brettes with equal facility. She has a good singing voice and is a graceful dancer. She has been on the stage since childhood, receiving her early training from such actors as Frederick Ward, William H. Crane, the late Joseph Jefferson, Thomas W. Keene and others. Miss Magill has been remarkably successful with stock companies in New Bedford, Pawtucket, and Philadelphia, and is at present stock star of the Buffington Stock company, Fall River, Mass., the only stock company, by the way, ever known to be successful in Fall River, being now in its twelfth week.

At Edgewood Park, in the Thousand Islands, beginning July 29, a series of open-air operatic performances will be given under the direction of James W. Morrissey, similar to those given in Saratoga several years ago. Scenes from Carmen, Faust, Rigoletto, Martha and Romeo and Juliet will be presented. The singers will include many of the soloists heard at the Victor Herbert concerts last Winter, headed by Madame Lillian Guerlain, former prima donna at the Brussels Opera House. It is planned to repeat the performances in Newport, Saratoga and Lake George.

Lora Rogers has been visiting for the past two weeks at the home of her aunt, Mrs. Corwin Burgee, Marathon, N. Y. Miss Rogers also spent a few days in Saratoga with friends.

Kane, Shipman and Colvin have signed Roselle Knott for a transcontinental tour under their management. She will open the season with one of the New York successes, appearing later in a new play. Contracts were closed recently between Charles R. Dillingham and Kane, Shipman and Colvin, under the terms of which the latter firm controls the sole rights to When Knighthood Was in Flower for a period of two years.

Augusta Tree is Summering at her home in McConneville, O.

Carl Brehm, Ollie Halford, and Baby Wava are spending three weeks at the cottage "Moonlight" on Lake Chautauque, near Jamestown, N. Y. Baby Wava will not travel next season, but will attend school at Cleveland, O., and take dancing lessons with Professor Trosler.

Edna May returned July 8 on the St. Louis. She came from London, and was accompanied by Jane May, her sister. She has been rehearsing in London in The Catch of the Season, which Charles Frohman is to put on in September at Daly's Theatre. On Monday she left for her home in Altoona, Pa., for a visit with her mother. She will then go into camp for a time.

Janet Priest's mother, Mrs. George C. Canfield, fell down a flight of stairs in the old homestead in Winn, Me., last Saturday, breaking one of the bones in her left wrist. Miss Priest immediately took her to Bangor and placed her under the care of Dr. Simons, Burgess and McCann. They will have to remain until Mrs. Canfield is well enough to be taken into the country again.

The Lyceum Theatre Stock company, of San Francisco, consists of Al G. Flournoy, manager; Bert C. Donnellan, assistant manager and treasurer; C. W. Eldin, stage manager; W. B. Innes, master of properties; David Wilson, electrician; Claude Harding, operator; Leon Roodbrook, musical director; P. G. McLean, stage director; Teddie McLean, Eddie Weston, Al G. Flournoy, Ray Raymond, Ed Bailey, Dick Flower, Marjorie Mack, Daisy Bishop, Mrs. Sam Shaw, and Kitty Walsh.

Henry Burkhart has closed with the St. Louis Stock and gone to his home in Worcester, Mass., for the Summer.

Harry Bradley, Frank Hawley, and Murry Woods have gone to Mt. Clemens, Mich.

Murphy and Gibson's Minstrels are the attraction in the Casino on the Steel Pier, Atlantic City, N. J.

The Heir to the Hoarah will close its season on Saturday night.

Hugo Gottlieb sailed Friday on the Deutschland for New York to complete arrangements for Herr Kubel's forthcoming tour of the United States.

O. F. Burlingame, manager of the theatre at Winona, Minn., has been the guest of Paul Gilmore at his home, "Albermarle," Woodcliff-on-Hudson, the past week. Mr. Burlingame left for a visit to Canada last week.

Marcus Mayer called from England for home July 8.

Mrs. E. L. Fernandez, Bijou Fernandez, Katherine Desley, Beatrice Walsh, and Louis Nether-sole arrived on the St. Louis July 8. Mrs. Fernandez announced the engagement of her daughter to W. L. Abington. The marriage will occur about Christmas.

Mrs. W. J. Florence and daughter, Josephine Florence Shepherd, are at the Lloyd, Ashbury Park, for the month of July.

Bartley McCullum closed his second season with the Albee Stock company at Keith's Theatre, Pawtucket, R. I., and is now in New York city.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Four Nelsons Comiques, Lorenz and Healy, Joe Morris, Three Sisters Constantine, Brooks Brothers, Mooney and Holbein, Bertina and Brockway, Larkin and Daly, Bert Lennon, William La Belle, Edith W. Richards, Jules Larvette, vitagraph.

Keith's Union Square.

Ye Colonial Septette, Nina Morris and company, Sherman and De Forest, Toby Claude, Brothers Damm, James Richmond Glenroy, Raynor's Dogs, Tom Moore, the Kalmos, Barry and Wolford, Hawthorne and Burt, the Be Anos, biograph.

Proctor's Fifth Avenue.

London Assurance, with Rose Coghlan featured, supported by J. H. Gilmore, Wallace Erskine, Charles Abbe, E. D. Lyons, Frances Starr, Grace Scott, Arthur Lawrence, Harold Roberts and Byron Ongley. Vaudeville: motion pictures.

Proctor's Fifty-eighth Street.

Coco Hollow, with James Durkin, Grace Reala, Agnes Scott, Charles Arthur, Robert Rogers, Louise Mackintosh, George Howell and others in the cast. Otto: motion pictures.

Proctor's 125th Street.

The Governor of Kentucky, with James R. Williams, Beatrice Morgan, Helen Tracy, G. A. Lemay, Sol Alkon, Robert Hill, Mathilde Deshon, Daisy Lowrey, Harold Hartwell, Geoffrey Stein and Ethel Conroy in the cast. Otto: motion pictures.

Proctor's Twenty-third Street.

Edna Wallace-Hopper, Charles Grapewin and Anna Chaves, Minnie Sisters, To-To, Ramerilda Sisters and Flower Girls, Harding and Ah Mid, Will Rogers, M'lie Olive, James H. Colton, motion pictures.

Hammerstein's Paradise Gardens.

"Rom," the Musical Horse; Marconi's Wireless Telegraphy, Hill and Sylvan, Rice and Prentiss, the Magic Kettle, Bongler Sisters, Willie Zimmerman, Ernest Hogan and his Memphis Students, Three Yocarys, Millman Trio, Macart's monkeys, and the Girl from Coney Island.

LAST WEEK'S BILLS.

Proctor's Twenty-third Street.—Robert T. Hadden headed the bill, presenting for the first time here a new playlet called *The Ingrate*, written by Genevieve Halnes. The scene is laid in the bachelor apartments of Charles Truesdale, which are just beneath those occupied by Ned Higgins, a young chap, who has come to New York from the Catskills to study law. Higgins has been going at a swift pace, and has forged Truesdale's name to a few checks. He climbs down the fire escape and breaks into Truesdale's room in order to obtain possession of the checks which had been secured from the bank. Just as he has secured them Truesdale enters, and after compelling Higgins to return the stolen property, announces his intention of sending him to prison. Visitors are announced while they are talking, and Higgins is locked in the bathroom, while Truesdale interviews his guests, who happen to be Higgins' father and sister, who have come to New York to find out something about their son and brother, whose demands for remittances had been increasing very frequently. When Truesdale sees what simple, trusting country people they are, he is very easy on the culprit. At this point a shot is heard, and Truesdale discovers that Higgins has shot himself. He hides the truth from the old man, but the girl's intuition gives her a correct view of the entire situation. It turns out that Higgins is not very badly wounded, and the curtain falls on a scene in which the country girl is looking up utterable gratitude, with slight symptoms of love, at the fine-looking man who has been so magnanimous in his treatment of her brother. The little play had the interested attention of the audience, as it was well played by Mr. Hadden as Truesdale and Walter Lewis as the crying youth. John Rickert gave a well-drawn character sketch of the old man, and Blanche Crozier was sweet and winning as the girl. Frank Williams was also in the cast as a waiter. Emma Carus made her reappearance in vaudeville, and secured heavily with several songs, one of the best of which was a ditty called "Making Eyes," which she sang very coquettishly. Miss Carus looked very charming in a handsome pink gown. Those who remember her in the old vaudeville days were surprised to notice that she has discarded the deep chest tones that caused her to be billed as a female baritone. Her voice is by no means as powerful as it used to be, but it shows the result of such training. Reddell and Arthur replaced Joe El Masto, a European juggler, who failed to arrive. They presented their unique and amusing comedy juggling to the great delight of those present, and were frequently applauded. There was a novelty in the shape of a glee club, made up of members of the members of the Williams and Walker company, led by William Higgins. They were in evening dress and sang a number of songs very nicely. Stanley and Brockman scored a big hit, the imitation of George M. Cohan going especially well. Other fine acts were done by Hickey and Nelson, the Macetti Troupe, Rose Maynard and her wonderful birds, and Lillian Mills and Elida Morris, the minstrel girls. New motion pictures were also shown.

Keith's Union Square.—Olive May and John W. Albaugh, Jr. presented a comedietta called *Lady Betty's Highwayman*, with fairly good results. The period is the eighteenth century and the characters are Lady Betty and Sir Harry Bellairs. Sir Harry has made a wager that Lady Betty will dance with him before the week is out, though at the time the bet is made they are not on speaking terms. Sir Harry, disguised as a highwayman, enters Lady Betty's apartments and with many threats compels her to tread a measure, at the end of which he discloses his identity. Lady Betty turns the tables on him in a few moments, and things look rather bad for the young man, until his abject apology and a sincere declaration of love causes Betty's heart to melt in forgiveness. Miss May and Mr. Albaugh appeared to advantage in quaint and elab-

orate costumes and played with much spirit. One of the most pleasing features of the bill, and a rare treat for lovers of good music, was the offering of Alexandre Mirret and Adolph Gloze, who, by the way, is the father and teacher of Augusta Gloze, the comedienne. Mr. Mirret was formerly Court violinist to the King of Greece, and proved himself a splendid performer on the most difficult of all instruments. He was ably accompanied by Mr. Gloze, who also played a piano solo very cleverly. They gave selections of a popular order that were thoroughly appreciated, and were rewarded with genuine applause. Walter Hodges and company appeared on Monday afternoon in *The Heart of Brabms*, a sketch by Frank Dupree. The company closed after the first performance, owing to the illness of Mr. Hodges. The laughing hit of the week was made by the Four Huntings, in *A Night in a Fool House*. McPhoe and Hill scored with their remarkable bar act, and the Juggling Machine did a very neat juggling specialty. Nate Lepsig's extraordinary dexterity with coins, cards and other articles completely mystified the onlookers, and he fooled them under their very eyes with some of his tricks. His digital dexterity is quite out of the ordinary. Dave Ferguson and Charles B. Watson, a new team, made a pronounced hit in a talking act that had many good points. Joe Goodman, the boy monologist, who was "discovered" on an amateur night at Miner's a few months ago, and who is now under the direction of Mr. Miner, made his debut as a regular entertainer, scoring heavily. He is a bright chap and has up to date material that is just suited to the present needs of vaudeville. Others in the bill were Lorraine and Gandy, Burton's clever dogs, Madame Therese Dorgival, a piquant and fascinating singer; Elmer Taney, Maxamith Duo, Willie and Edith Hart and the biograph.

Pastor's.—Keno, Walsh and Melrose were the headliners of a pleasing bill and scored a decided hit with their amusing acrobatic work, which includes many difficult stunts. Their revolving arch adds materially to the value of the act. Searl and Violet Allen were as amusing as ever in *The Sign Painter*. The only novelty on the bill was a new sketch presented by Linnie Evans, who was assisted by Harry Mills. It is called *The Old Love*, and was written for Miss Evans by Charles Horwitz, who has managed to fit Miss Evans with a very good vehicle. The story deals with a grass-widow who, in order to relieve the feeling of loneliness occasioned by her new condition, advertises for boarders. As her name does not appear in the advertisement, her ex-husband unsuspectingly arrives, looking for a room. She is surprised and so is he, and a number of very amusing complications follow. She treats him as though he were a complete stranger, demanding references, and so on. The idea is well carried out, and the wind-up finds the husband and wife in each other's arms, willing to forgive and forget the past, and begin their honeymoon all over again. Miss Evans has lost none of the sparkle that has always made her a favorite, and she played her role with a refreshing ginger that made one forget the warm weather and the other annoyances of life. Mr. Mills was very good as the silly ex-husband and helped materially in making the sketch interesting and amusing. The Empire Comedy Four were an extra attraction and justified the distinction by giving full satisfaction in every way. Charles and Fannie Van must be credited with making a hit equal to anything on the programme. Mr. Van has a fine collection of parodies, and he was encored until his supply had run out completely. He and his partner indulged in some repartees that was very cleverly done, and taken all in all their act was a big success. Harry Thomson, always reliable, was on hand with his impersonations of the queer folk one meets in every-day life in New York. His stick close to the common people, and in this lies the secret of his success as an entertainer. Sketches of more or less merit were presented by Charles Whalen and Carrie West, George Harris and Belle De Los, and Billy Carey and Lester Lisle. Hathaway's Indian Tablaux, Grace Childers and her dog, "Dot," Kitty Summitt and Lillie McNeill, and the ever-popular vitagraph made up the remainder of the bill.

Hammerstein's Paradise Gardens.—A very interesting number in the bill was a demonstration of the way in which the wonders of wireless telegraphy are worked. The act was presented for the first time in vaudeville New York by Captain Bloom, who arrived from Europe only a few days ago. His experiments consisted of sending messages, showing the weakness of the great Marconi discovery. The turn was watched with interest and the spectators indulged in much whispered comment while it was going on. Another novelty was the first appearance in America of "Rom," the musical horse, which was exhibited by M. and Madame Lugl. The animal has been carefully trained and did some remarkable tricks in coaxing musical sounds from a number of instruments. The act made a hit of large proportions, and "Rom" was compelled to acknowledge the applause again and again. The event of the week was the return of Rice and Prevost, who have been opening the eyes of the Parisians at the Olympia in the gay city for several months past. They seemed glad to be back on Broadway once more, and rewarded their admirers with an unusually funny performance that included several new "bumps." They were given a rousing welcome that must have made them feel that New York is a pretty good place to be in, after their third big week and were as popular as ever. "The Girl from Coney Island" (Florence Crane), who has had the advantage of splendid booming, continued her engagement, and her deep chest notes woke the echoes and caused even the strollers on Broadway to look up toward the roof on the warm nights. Ollie Young and Brother made their reappearance after a long absence in Europe, and repeated former success with their fine hoop act. Other splendid turns were done by Macart's monkeys, the Three Yocarys, Willy Zimmerman, Five Juggling Mowatts, the Italian Trio, and Cartmell and Harris.

Proctor's 125th Street.—The Tigress, Ramsey Morris' play last week, was a good drawing card. Last week, Beatrice Morgan in the leading role had a good opportunity for emotional acting, of which she took advantage, and she gained many new friends by her excellent work. Mary Ryan scored heavily as Angela Pomano. James E. Wilson, as Count Guido Barrotti, played with much strength, and good work was also done by Wallace Erskine, Sol Alkon, Robert Hill, Charles Abbe, Louise Mackintosh, Mathilde Deshon, Grace Scott and Julian Reed. The Albora Trio and the motion pictures were in the bill.

Proctor's Fifth Avenue.—Rose Coghlan was the stock-star last week, in an excellent revival of *Forget Me Not*. Miss Coghlan's work in this play is too well known to need comment. She

played with the force and skill that has always characterized her work. J. H. Gilmore, who belongs to the same school as Miss Coghlan, was very effective as Horace Weisby. Frances Starr as Alice Venable deserves a word of praise. Helen Tracy, David Blaser, Geoffrey Stein, Byron Ongley and William Collier were also in the cast. The motion pictures were shown between the acts.

Proctor's Fifty-eighth Street.—Paul Revere, with its pretty scenes and stirring incidents, was the attraction last week, and drew large and enthusiastic audiences. James Durkin as Paul Revere and Grace Reala as Mary Waine gave their usual good performances, while Agnes Scott, as Priscilla Newman, received much deserved applause. Others who did well were Frank Holliston as Andrew Waine, Frank Jameson as Robert Newman, Dodson Mitchell as Col. Darlton, Charles Arthur as Capt. Macarty and Robert Rogers as Brutus. The motion pictures were shown as usual.

THOMPSON BACK FROM EUROPE.

Frederic W. Thompson, of Thompson and Dundy, managing director of the Hippodrome and owners of Luna Park, returned from a seven weeks' tour abroad on the *Kaiser Wilhelm II* last week, bringing news of contracts with all kinds of performers for the winter season at the Hippodrome and with the definite announcement of the establishment of a Hippodrome in Chicago. The latter information sets at rest the gossip which has centered in the disposition of a Yankee Circus on Mars and The Raiders. These two productions will be loaded on cars on Nov. 1 and conveyed intact to the Western city. A site has been selected and contracts have been given for the construction of the playhouse. The musical extravaganza and drama of last season will open the Hippodrome early in September and hold the boards until the Chicago structure is ready for its inaugural. In the meantime rehearsals will be in progress for the winter bill, which Mr. Thompson has well in mental preparation.

About the first part of the new production he was willing to tell little. A song of the *Flowers*, he said, would succeed *The Dance of the Hours*, and on the beauty of the new dance he waxed eloquent. Alfredo Del, the famous Paris and Milan designer, has the costuming of the ballet and of the rest of the performance in charge. He was Mr. Thompson's companion during much of the trip. The Raiders will be followed by *The Days of '40*, which will depict that stirring period of American history. One scene will show a mining town with all its characteristic detail. Indians from the Western reservations will participate in a battle in which the water stage of the Hippodrome will be employed.

Mr. Thompson spent most of his time abroad in automobile. He toured England, Germany, France and Austria, and few big or little cities or vaudeville theatres escaped his attention. A short stay in Carlsbad, ostensibly for health and quiet, gave him opportunity to perfect the plans for the new Hippodrome production. He has secured many performers of renown, and in his absence his agents have been ransacking this country for arctic stars. He places much faith upon the reception which the *Patty Franks* will receive in this country. They are the most famous acrobatic troupe of all Europe, and Mr. Thompson secured their signatures to contracts only after unceasing effort. Miss Claire Heliot will come from Berlin. Sixteen lions will be with her, and the exhibition which she gives with them surpasses in skill and daring, it is declared, anything ever produced here. Teresa Benz, granddaughter of Ernest Benz, who founded the German circus which bears his name, will be seen at the same time. She is described as the greatest horsewoman of all Europe. Miss Marquis will bring her eight trained cubs from Paris, where she is now reigning sensation. The Bonhair Gregory Troupe, who perform a Rialty act, were persuaded to come to the Hippodrome. They are guaranteed \$30,000 for a limited engagement. Mr. Thompson was enthusiastically sanguine over the plans he has completed for the second Hippodrome production. He is convinced that it will completely overshadow the success of the first performance of the big playhouse. Many of his European performers will arrive to take their places in the production of a Yankee Circus on Mars before its removal.

It is said that the Thompson and Dundy Hippodrome in Chicago will be built upon the Cleveland Theatre site, at the corner of Wabash avenue and Hubbard Court. Rumor also has it that the Hippodrome planned by Joseph M. Weber and his associates has been abandoned. The Weber company had an option on the Cleveland Theatre property, and it is understood that this has been transferred to Thompson and Dundy.

WILLIAMS AND WALKER IN LAWSUIT.

On Wednesday last a petition was filed in the United States Circuit Court for an injunction restraining Bert Williams and George Walker from playing under the management of Low Dockstader next season. The petition was filed by Hurtig and Season, who have managed the colored comedians very successfully for several seasons. It was alleged in the papers filed with the court that Hurtig and Season had entered into a contract with Williams and Walker in September, 1901, for a term of two years. On Aug. 14, 1902, the contract was extended for two years more, and the managers contend that they had the privilege of three renewals of one year each. Subsequently Williams and Walker were informed that Hurtig and Season had elected to renew the contract for three years, which would make it run until September, 1904. Williams and Walker then informed Hurtig and Season that they had chosen another manager in the person of Low Dockstader. As Hurtig and Season had already booked the attraction they immediately consulted their lawyer in reference to the injunction proceedings. The arguments on the motion for a preliminary injunction will be heard on July 14. According to the papers in the case, the comedians received \$100 a week each and fifty per cent. of the profits. As the profits last season were \$40,000, the colored entertainers were each richer by \$14,000 at the end of their forty weeks' work. This bit of information made the judge on the bench gasp in astonishment, as the sum mentioned is in excess of the stipend that he receives himself for his services in "laying down the law."

RYAN LOSES SUIT.

The suit of Thomas J. Ryan against the Pennsylvania Railroad Company was tried in this city a few days ago and resulted in a verdict for the defendant, owing to a legal technicality. Mr. Ryan checked his trunks in Washington on a Saturday evening after finishing an engagement at Chase's Theatre. He expected to play at Hammerstein's Victoria, New York, the following week, but lost the engagement owing to the fact that his trunks did not arrive in Jersey City until Monday afternoon. He brought suit for the amount of his week's salary, and the case was proceeding slowly in Mr. Ryan's favor until the counsel for the railroad company sprang a surprise by calling an official who testified that the Pennsylvania Railroad did not start from Washington, but operated its cars on the tracks of an old company which held the original franchise. This put an end to the proceedings, and Mr. Ryan returned to his Long Island home to reflect on the intricacies of the law and the chances an ordinary citizen has when he tries to collect damages from a big corporation.

BARGAINS IN BUSTS.

A lot of furniture, plaster casts and other effects belonging to Lole Fuller were sold at auction in this city on Thursday last. The list included two plaster busts of the famous inventor of the serpentine dance, and they were knocked down after very little competition for \$1.50 each. A carved Venetian cabinet was sold for \$40, and an old Venetian chair brought \$20. The sale was held to defray storage charges incurred at a local warehouse in which Miss Fuller stored the articles before her departure for Europe.

HOW THE DANES LIKED LLOYD.

When Herbert Lloyd played in Copenhagen one of the leading papers gave him a notice that the local manager told him was one of the finest he had ever read. Lloyd had it translated for him by a Dane, and the result reads as follows: "Herbert Lloyd, who is an American of the Americans and who now in Scala has entered his first European engagement, had for advertising purposes sent his lithographed picture on large, stiff cardboards for distribution in this city. The portrait showed a serious looking young man in blameless dress. On the frame of the picture was to be read, however, his name: 'The Kings' Jester, Jack of all trades, master of none.' This is large, American, mouthful, which nobody would think that this nice man on the picture would be able to swallow, yet might just as well have presented him to eat raw potatoes, but that mouthful is typical for Yankee wit. 'Kings' Jester' means buffoon, yet the meaning among the free Americans has a still more comic aspect than among people here, where everything that smells from 'Royal Court' still is considered a little solemn. 'Jack of all trades' is slang, and might just as well be translated as 'man of many arts, if not there modestly (or perhaps with humorous) was added: 'Master of none.' The meaning is that he can do a bit of everything, but nothing thoroughly. The peculiar man on the large bill, which followed the pictures before mentioned, certainly made a most comical impression on us. Here you saw a grotesque dressed lubber, a perfect caricature, that never lead the thoughts to the nice young man. Here you saw the ideal of the American variety comic. And then at last, when the grand moment had come, when the American buffoon should show himself, he came entirely the laughter on his side. He came as in only proper for an American smartly driving in an automobile, on the top of which very characteristically was written 'This side up,' and then he fired away all his fun. After the tour on the automobile he made an undressing behind a very small screen and commenced casting away—shirts the one after the other, and he had, my goodness, shirts on his stomach. This trick, as are all he makes his original inventions. But Mr. L. made many other things. He had a horrible monster, which was performing in freedom, having electric eyes, and he carried just as uncalled for a large electric lamp in his back pocket, he pulled out cigars from a box on a picture, showed himself as a surprising time painter, took drama out of a tank which was concealed in his waistcoat, used very often with care his oil can for lubricating his shoulders, balanced lit lamps on cigar cases, allowed his beard to light electric and appeared at last as a caoutchouc-man with fishy, false legs. For all this and much more he was assisted by a young girl, Lillian Liljan, in the nicest way and specially showed herself to advantage in the dress of an American army officer, while they both were balancing with loose American and Danish flags. And when then the auditorium were nearly mad from laughter and the jollity was at its highest, this confounded American joker suddenly took his wig and beard off and presented himself to us as the nice young man which he really is. But now we understood him better."

SPECULATORS TURN THE TABLES.

On the closing night of the Hippodrome George Kingsbury, the manager, tried to even things up with the speculators who have been such a nuisance since the opening of the house. Mr. Kingsbury got some of his men to go out on the sidewalk to sell tickets in competition with the speculators, charging the regular box-office prices. The speculators resented this "trespass" on the part of the management, and one of them, Isidore Heiber, caused the arrest of Mr. Kingsbury for selling tickets on the street without a license. Kingsbury was arraigned before Justice Mayo in the Yorkville Court, and the speculators insisted that the judge give a decision as to whether Kingsbury was in the right. Magistrate Mayo said that Kingsbury personally was not guilty of any wrongdoing, but he declined to give any decision as to the principle involved. Mr. Kingsbury was discharged.

BENEFIT FOR JAPANESE ORPHANS.

A big benefit will be given at the Academy of Music in this city for the orphans of Japanese soldiers killed in the war, on July 24. The affair will be under the management of the Kaphan Theatrical Syndicate, with Mortimer Kaphan directly in charge. Very elaborate preparations are being made for the event, and a large number of prominent people have been interested, including Japanese bankers and business men of this city. The programme will include Neil Burgess, Nellie McHenry, Mortimer Kaphan, Professor and Mrs. Yamashita, Jiu-Jitsu experts; Antonio Majori and many others. Bishop M. C. Harris, of Tokio, and Rev. E. Warren Clark, of New York, have endorsed the project for the raising of funds for this worthy cause. Performers who wish to volunteer their services may address Mr. Kaphan at 1931 Broadway.

BURLESQUE SEASON TO BEGIN LATE.

Gus Hill announces that owing to the fact that the weather in August is usually extremely warm, it was decided at a meeting of the Eastern and Traveling Managers' associations, that the companies and houses will not open until Labor Day. This will relieve the performers of the necessity of rehearsing during the early dog days, and they will probably be glad on that account. To make up for the two weeks' loss in August, the season will run two weeks later than usual in the Spring. Mr. Hill is also authority for the announcement that three more theatres have been added to the circuit. They are the Grand Opera House, Nashville; Auditorium, Memphis, and Greenwall, New Orleans.

LEGAL FIGHT OVER SINGER.

Florence Crane, who is known as "The Girl from Coney Island," has become the object of a legal controversy that promises to become interesting. Last week Charles R. Smith, commonly known as "Gus Dollar," a singer, obtained an order from Supreme Court Justice Blanchard, directing Oscar Hammerstein and Miss Crane to show cause why she should not be enjoined from continuing the singer's engagement at Hammerstein's roof-garden and theatre. Smith alleges that he has a contract with the deep-voiced vocalist running until October, and that her desertion from his place near the end of the season was in violation of this contract.

GRAU TO INVADE LONDON.

A London branch of the Robert Grau Vaudeville and Theatrical Agency will be opened on July 15. Offices have been leased at No. 20 Leicester Square, and one of Mr. Grau's partners will be in charge. This representative will sail on *La Touraine*, going to Paris before reaching London, to complete negotiations with a famous French performer whom Mr. Grau expects to import in the autumn. It is Mr. Grau's intention later on to establish branch offices in Paris, Berlin, and Vienna, in an endeavor to control completely the European vaudeville market so far as bringing great artists to America is concerned.

ACTORS RESCUE BOY FROM DEATH.

Henry Kane and Samuel Dougherty, two vaudeville performers who were playing at Midway Park, near Middletown, N. Y., almost lost their lives on Thursday last while trying to save Frederick Ellinger, a fifteen year old boy of Middletown, from drowning. The lad was seized with cramps and sank in twenty feet of water. Kane leaped in to save him, but the boy clutched him in such a way that both went down together. Dougherty grabbed a bench and leaped into the river. He was able to assist Kane and the boy, but all three were dragged out in an exhausted condition. The boy was revived after hours' hard work. Hundreds of spectators saw the affair from the banks of the Walkill River.

VAUDEVILLE

VAUDEVILLE

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Keith's Theatre, Boston, Mass.	Keith's Theatre, Boston, Mass.	Keith's Theatre, Boston, Mass.	Keith's Theatre, Boston, Mass.
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Ehrich House, 239 West 38th St., New York.

Young "Jingles" and "Buster" played poker one day. And "Jingles" he won every pot, so they say. This treatment caused "Bus" to get into a huster. And Joe said "Oh, 'Jingles' how could you bust 'Buster'?"
—MR. AND MRS. THURDELL.

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The Dancing Soubrette with the GRAND OPERA VOICE.
Detroit, W. 10th, July 3; Buffalo, Shea, 10; Phila., Keith, 17; New York, Keith, 31; Boston, Keith, 31; Newark, Proctor's, Aug. 7; New York, Proctor's 23d St., 14.

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An original Comedy Skit. Full of life and action. Carefully staged. A novel idea. A sensational finish. SPECIAL SCENERY.

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Enough Said. July 23d, 31st, Aug. 6th open.

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CONEY ISLAND, Wheeling, W. Va. The Wheeling Telegraph, June 14, says: "Inness and Ryan, singers and conversationalist premier entertainers, were the hit of the evening and were warmly received by the audience."
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Boyer, Ray L.—Keith's, Boston, 10-15.
Boyd, George—Keith's, Boston, 10-15.
Bunnell, Edw.—Hilgard, Worcester, Mass., 10-15.
Palace, Manchester, 17-25 Oxford, London, 24-29.
SABREL, JOSEPHINE—Paris, France—Indefinite.
Savoy Quartette—Hanover Park, Meriden, Conn., 10-15.
Seville and Sears—Lakeside Park, Akron, O., 10-15.
Schell's, Iowa, Mine.—Norumbega Park, Boston, 10-15.
Scott and Lipman—Olympic, Chicago, 10-15.
Schodas, Two—Riverside Park, Montreal, Can., 10-15.
Schrock and Rice—Olympic, Chicago, 10-15.
Seas, Amphitheatre Park, Atlantic City, N. J., 10-20.
Sech, Julius.—East Park, Coney Island—Indefinite.
Semon, Charles F.—Morrison's, Rockaway Beach, L. I., 10-15.
Sharpe Brothers—Electric Park, Newark, N. J., 10-15.
Shran and Warren—Manhattan Beach, N. Y., 10-15.
Shields and De Foe—Norumbega Park, Boston, 10-15.
Siddons Brothers—Central Park, Chester, Pa., 10-15.
Simpson, Cheridah—Keith's, Phila., 10-15.
Smiri and Kesser—Farm, Toledo, O., 10-15.
Smith and Baker—Washington Park, Bayonne, N. J., 10-15.
SNYDER AND BUCKLEY—East End Park, Memphis, 10-15.
Snyder, Bud—Henderson's, Coney Island, N. Y., 3-15.
Solis Brothers—Fontaine Ferry Park, Louisville, 10-15.
Stanton and Wilson—Woodward's, Lancaster, Pa., 10-15.
Stapleton and Chaney—Four-Mile Creek, Erie, Pa., 10-15.
Steiner and Thomas—Deming, Rockaway Beach, L. I., 10-15.
Stevens and Clyde—Novelty, Sioux Falls, S. D., 10-15.
St. Ives, Flora—Utahna, Salt Lake City, 10-15.
St. John and Le Ferre—Pleasure Bay, N. J., 1-15.
St. Louis, 10-15.
Stuart—Electric Park, Balto., 10-15.
Sully Family—Temple, Detroit, 10-15.
Summers and Winters—Grand Victoria, Can., 10-15.
Sutton and Sutton—Lakeside Park, Akron, O., 10-15.
Swan and Bamford—Henderson's, Coney Island, N. Y., 3-15.
Swickard, Mr. and Mrs. Joseph P.—Alameda Park, Butler, Pa., 10-15.
Sylvester, Jones and Pringle—Fontaine Ferry Park, Louisville, 10-15.
Tancens, The—Hammond, N. Y., 10-15.
Taylor, Mae—Palace, Boston—Indefinite.
Tartor Twins—Valley, Syracuse, N. Y., 10-15.
Teal, Raymond—Casino, Los Angeles, June 5-Aug. 5.
Thee Trio, Jack—Henderson's, Coney Island, N. Y., 3-15.
Tremesia, La Bella—Winstaria Grove, N. Y.—Indefinite.
Thompson and Videoe—Washington Park, Bayonne, N. J., 10-15.
Thorne, Leslie—Lyceum, Buffalo, 10-15.
Turne, Mr. and Mrs. Harry—Electric Park, Albany, N. Y., 3-15.
Tobin Sisters—Temple, Detroit, 10-15.
Topsy-Turvy Trio—Rocky Point, Providence, 10-15.
Torrelli's Dogs and Ponies—Point of Pines, Boston, 10-15.
Toto, Froctor's 23d St. 10-15.
Travelle and Landers—Mannion's, St. Louis, 10-15.
Trocedore Quartette—Myers' Lake Casino, Canton, O., 10-15.
Troughadour, Three—Summit Park, Utica, N. Y., 9-15.
Trotter, Arthur—Rocky Point, B. C., 10-15.
Tsuda—Waldemere Park, Erie, Pa., 10-15.
Udell and Rosen—Norumbega Park, Auburndale, Mass., 10-15.
Unita and Paul—Lakeview Park, Terre Haute, Ind., 10-15.
Valadon, Paul—Shea's, Buffalo, 10-15.
Valmore Sisters—Somher Park, Montreal, Can., 10-15.
Vanna, The—Reservoir Park, Richmond, Va., 10-15.
Vice and Viola—Rocky Point, Providence, 10-15.
Vida, Mile.—Broadway, Los Angeles, Cal., 10-15.
Viola Brothers—Young's Pier, Atlantic City, N. J., 10-15.
Von Gofre and Cottrelly—White City, Chgo., 10-15.
Waldfield Sisters—Fram Garden, Newark, N. J., 10-15.
Waldorf and Mendez—Myers' Lake Casino, Canton, O., 10-15.
Waller and Magill—Norumbega Park, Auburndale, Mass., 10-15.
Walsh, Frank—Moline, Campbell's Island, Ill., 10-15.
Walters, Julie—Olympic, Chgo., 10-15.
Ward and Curran—Morrison's, Rockaway Beach, L. I., 10-15.
Warren and Howard—Lakeside Park, Dayton, O., 10-15.
Washer Brothers—Crystal, St. Joseph, Mo., 10-22.
Watermelon Trust—Henderson's, Coney Island, N. Y., 10-15.
Welch, Ben—Washington Park, Bayonne, N. J., 10-15.
Welsh and Estes—Eastport, Me., 10-15.
Welsh, Martha—Forest Park, Kansas City, 9-15.
West and Van Siclen—Forest Park, Kansas City, 9-15.
Forest Park Highlands, St. Louis, 10-22.
Weston, Al.—Riverside Park, Bangor, Me., 10-15.
Whalley and Whalley—Rocky Point, Providence, 10-15.
Whipple, Waldo—Lashaway Park East Brookfield, Mass., 10-15.
Whinn, 10-15.
Forrest Lake, Palmer, 17-22.
Williams and Melburn—Olcott Beach, Olcott, N. Y., 10-15.
Hanlan's Point, Toronto, Can., 17-22.
Williams and Stevens—Seattle, Seattle, Wash., 9-22.
Williams and Walker Glee Club—Keith's, Phila., 10-15.
Wilton Brothers—Temple, Detroit, 10-15.
Wurdette, Estelle—Riverside Park, Bangor, Me., 10-15.
Wood and Kingston—Shea's, Buffalo, 10-15.
Keith's, Phila., 17-22.
Wyley and Wilson—Rocky Point, Providence, 10-15.
Yackley and Bunnett—Wildwood Park, Putnam, Conn., 10-15.
Yale Trio—Grand, Broadway, Los Angeles, Cal., 10-15.
Yatko, Eugene, Fresno, 17-22.
Yalto Duo—Manhattan Beach, N. Y., 10-15.
Yammamoto Brothers—Colliseum Garden, Cleveland, O., 10-15.
Young, Carolyn—Keith's, Phila., 10-15.
Zeno and Siclen—Point of Pines, Boston, 10-15.
Zarrow, Trio—Colliseum Garden, Cleveland, O., 10-15.
Zat Zana—Utahna, Salt Lake City, 10-15.
Zella and Dot—Norumbega Park, Auburndale, Mass., 10-15.
Zimo, Jordan and Zeno—Paragon Park, Boston, 10-15.
Zimmer, Junction Park, Beaver Falls, Pa., 10-15.
Zimmerman, Willy—Hammerstein's, N. Y., 3-15.

♦♦♦♦♦

MATTERS OF FACT.

Walton's Transfer Company will open a branch at Ashland Park, N. Y. Three extension trucks and two theatrical baggage trucks will be installed to handle theatrical scenery and baggage going to and from the Casino. With these facilities the Transfer Company is in a position to handle quickly and properly any production of plays and operas during the season.

T. H. Winnett has secured from the attorney of the Aiden Benedict estate the exclusive agency rights to Fabio Ronconi.

Seven hundred and fifty opera chairs used in the Imperial and Empire Theatres are offered for sale by S. H. Wood, manager of Providence, R. I.

Joseph King, the stage director, arrived in the city after a ten weeks' engagement in Columbus, Dayton and Indianapolis. He has just finished a new melodrama that will play the Stair and Hevlin circuit.

Gertrude Dion Magill, a portrait and note of whom is published in *This Week* this week, will be at liberty for the coming season, this being the first time in four years she has been open to offers.

Henry Taylor, the famous actor, will appear with good success at the Manhattan Opera company at Elmira, N. Y.

The various attractions under the direction of Al. H. Woods are called for rehearsals as announced on another page. The members engaged for these seasons are requested to acknowledge the call, stating company, signed for.

Harriet Barton is ill at the home of her brother-in-law, Dr. J. T. Johnson, 135 Seventh Avenue, Nashville, Tenn., and she would be glad to hear from any of her friends at that address.

Louis Shouse, manager of Convention Hall, Kansas City, Mo., will shortly visit New York city in the interests of the amusement field in Kansas City. Manager Shouse is particularly interested in the New York Hippodrome and may possibly establish a similar form of entertainment in his home city. He was formerly Counsel to Mexico, is an able writer, and was associated editor of a number of Western papers.

Phyllis Oarrington, playing juveniles and heavies, is open to consider offers for the approaching season.

Gertrude Stoddard, a graceful dancer, with accent attraction, will play small parts with responsible attraction. She may be addressed 36 East Twenty-third street.

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Contracts made by the former manager of the Grand Opera House, Bluffton, Ind., must be renewed by the receiver, F. E. Ehle, to hold good.

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James and Nathanson, managers of the Imperial Park and Empire theatres, of Providence, R. I., having secured the young singing comedian and author

in city of 125,000 or over for permanent Stock Co.—full particulars first letter. Address C. W. STOCK, this office.

CORRESPONDENCE

(Continued from page 6.)

people. The management of Luna Park is receiving the hearty endorsement of the patrons for the manner in which they conduct business. ALBANY.—PARK THEATRE (J. S. Crane, mgr.): Bryant and Saville's Minstrels, the attraction this week, are playing to good business. The vocal arrangement of the co. is especially commendable. ITEMS: The Maid and the Musicians, under the direction of the author, Robin Hood Brown, will open season 1905-06 at Shantadoah Sept. 1.—Mrs. Edgar Pettie and daughter Marguerite, of Syracuse, N. Y., the mother and sister of Edna May, are sojourning in this city.

WILLIAMSPORT.—VALLMONT PAVILION (J. A. Gray, mgr.): Vallmont Stock co. June 28-1 in Caste and 2-3 in Hold by the Enemy to good and enthusiastic audiences; co. strong. Wilbur Mack gave an excellent performance of Thomas Deau. Mr. Mack has signed to play the comedy lead the coming season in My Wife's Family.

HARRISBURG.—FAXING PARK (F. Davis, mgr.): The Faxing Comedy co. has met with good success at this popular Summer resort, drawing large attendance. The bill for this week is My Uncle from Japan and Ten Nights in a Bar Room.

NEW CASTLE.—CASCADE PARK THEATRE (Mahoning Valley Traction Co., mgrs.): The Swickards, Irene Franklin, Cherry and Bates, Lemmons and Bell, Cliff Finner, and moving pictures 2-3; performance fair; attendance large.

POTTSVILLE.—TUMBLING RUN SUMMER THEATRE (Joseph Hoellman, mgr.): Week of 3 Klein and Clifton, Short and Shorty, the Vedmars, and Billy Heins; pleasing performance.

TENNESSEE.

NASHVILLE.—BUJO (Allen Jenkins, mgr.): Walter Edwards in Taming of the Shrew and David Garrick June 10-24; fair business. Mam'elle 'Arkling 26-1, pleasing good houses.—CASINO, GLENDALE PARK (Y. C. Alley, mgr.): Casino Minstrels June 26-1 continue to please well filled houses.

TEXAS.

SAN ANTONIO.—ELECTRIC PARK SUMMER THEATRE (Sidney H. Wels, mgr.): The Boston Ideal Opera co. closed a very successful four weeks' engagement 2. Will play return engagement later in the season.

VERMONT.

BARRE.—CASTLE PARK THEATRE (Joseph Ocola, prop.): Lorne Elwyn co. 2-3 gave good satisfaction to crowded houses. Plays: Way Women Hate, Home and Home, Fanny's Wagon, Her Lord and Master, Sherlock Holmes, Cinderella, and The Hand of Fate; pleasing specialties were introduced between the acts by Doyle and Emerson, Conley and Howe, and Richard Davis.

BELLOWS FALLS.—BARBER PARK, BUSTIC THEATRE (J. F. Kintz, mgr.): Week of 2 Lyric Stock co. May Hillman co. 9.—ITEM: Russell Stock co. failed to appear at Barber Park as contracted for week of 2 and the Lyric Stock co. filled in the date. The Lyric Stock co. did not play 5.

RUTLAND.—SUMMER PARK THEATRE (Felix Biel, mgr.): Neil Twomey Stock co. in The Wayward Son and Stolen Bride week 3; good co. and highly pleased houses. Lorne Elwyn Stock co. week 16, Lyric Stock co. week 17.

BENNINGTON.—LIBRARY HALL THEATRE (Agnes and Hutchins, mgrs.): May Hillman co. opened 2 in The Little Duchess; strong co.; band and orchestra a drawing card; business good. Lorne Elwyn co. 17-22.

VIRGINIA.

RICHMOND.—CASINO (Jake Wells, mgr.): C. I. McKee, bus.-mgr.; Billy Clifford 2-3, presenting A High Born Lady to crowded houses. Vaudeville 10-15.

ROANOKE.—CASINO (Harry Bernstein, mgr.): Steel, Doty and co. vaudeville week 3; fair performance to good business.

WASHINGTON.

TACOMA.—STAR (Dean B. Worley, mgr.): Mrs. Fiske in Leah Kleesha June 28 before a fashionable, well pleased and large audience. Her co. perhaps the most satisfactory of any that ever appeared in this city.—ORPHEUM (Malina McGrath): Doing 10-cent comedy week 2-1.—GRAND (W. W. Ely, mgr.): Running good vaudeville to increasing patronage.—TACOMA (O. L. Hellig, mgr.): Doing low admission comedy, save for night and matinee of 30, when house was occupied by Innes' Band, under auspices of Base Carnival Association. Two fine musical attractions.

SPOKANE.—AUDITORIUM (Harry C. Hayward, mgr.): The Shirley co. June 26-1 in The Princess of Patches; well presented to large attendance.—ITEMS: New theatre will be built here by ex-Senator George Turner for John W. Condit's vaudeville circuit.—The Washington Water Power Co. will build a new Summer theatre at Natatorium Park, independent of the Trust, and plays outside of the Trust can be booked in season.

WENATCHEE.—THEATRE (Ferguson and Fre-witt, mgrs.): Hottest Ooon in Dixie opened the house June 26, 28 to capacity; good performance. Watson Stock co. opened 2 for our week.

EVERETT.—THEATRE (Edw. C. Morey, mgr.): Mrs. Fiske in Leah Kleesha 3.—CENTRAL THEATRE (Harry R. Willis, mgr.): The Watson co. June 26-1 in Faust, Kidnapped, and Sapho; fair co.

CANADA.

LONDON, ONT.—BENNETT'S VAUDEVILLE THEATRE (C. W. Bennett, prop.): The Mitchell Stock co. opened what was to have been a two months' engagement 1 with The British Grenadiers to packed house, business performance was so poor that Manager Bennett canceled the engagement at once. He has worked up a first-class patronage and this engagement would have injured his business when he responds with vaudeville Sept. 4.—SPRINGBANK PARK THEATRE: The Stoddard Stock co. is doing excellent business and giving thorough satisfaction. Plays: The Senator's Daughter 20-25. The Moonshiners 20-1. Faust 2-3, to be followed by The Prince of Lairs 6-8, Lost Paradise 10-12. A Friend in Need 13-15.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): McAuliffe Stock co. closed a successful week's business 1. Plays: Tennessee's Partner, Derry Doodle, Doss and Palaces, A Working Girl's Wrongs, The King of Tramps, Henrietta Crossman opened for three nights and one matinee 2 in Nance Oldfield and Madeline to good business at advanced prices; fine co.; performance a dramatic treat. Sunco South Y. 8. The Missouri Girl 12-13.—YORK THEATRE (R. J. Armstrong, mgr.): The Old Vermont Farm was presented by local talent 1 to good business; creditable performance.

QUEBEC, QUE.—AUDITORIUM THEATRE (F. J. Korman, mgr.): With the engagement of Henrietta Crossman and her clever co. who presented Nance Oldfield and Madeline, our theatregoers enjoyed a rare treat. Lady Grey, wife of our Governor-General, and some members of her family occupied a box during the evening performance 28. Eugene Blair opened a week's engagement 1 in The Second Mrs. Tanqueray. She will also present during the week Under Two Flags, East Lynne, and Oliver Twist. A French dramatic co. 10-12.

WINNIPEG.—THEATRE (C. P. Walker, mgr.): Dark June 26-1. Ben Greet co. in Shakespearean revival 2-3. Lilliputian Opera co. 10-Indefinite.—AUDITORIUM (Clarence W. Spence, mgr.): Donna Troy Stock co. June 26-1 in Porgies and A Desperate Crime. Same co. 2-3. Mrs. Fiske 10.

SHERBROOKE, QUE.—CLEMENT THEATRE (T. M. Clement, mgr.): Richards and Painter co. June 22; crowded house; good co. Henrietta Crossman captivated small attendance 29-31.

ARENA

GREEN BAY, WIS.—The Forepaugh and Sells Brothers' Circus exhibits 12.

ELYRIA, O.—John Robinson's Circus appears 13.

KENNESAW, NEB.—Gentry Brothers' Dog and Pony Show June 28; big crowd at afternoon performance, but only fair attendance at evening on account of heavy rain storm. Their usual high-class show and every one pleased.

LAFORTE, IND.—Barum and Bailey Circus gave an exhibition here 1 to two large audiences with first-class entertainments.

OTTAWA, KAN.—William P. Hall's Circus June 22 gave pleasing performance to fair business at both afternoon and evening performances. Hagenbeck's Trained Animals 12.

CARROLLTON, MO.—William P. Hall's Circus 1 drew the largest crowd for years. Owing to the late arrival of the second section they did not parade until 4 p.m. A clean, satisfactory performance. The

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crowd was cut down at evening performance on account of rain. Hagenbeck's Trained Animal Show 17. DANVILLE, ILL.—Gentry Brothers' Dog and Pony Show 3; entertainment was good, but attendance poor.

GRAND FORKS, N. D.—Forepaugh and Sells Brothers' Circus June 28 gave a very good performance, but attendance was affected by a very severe hail and rain storm.

LYONS, N. Y.—John R. Robinson's Circus 5 pleased two large crowds.

PORTLAND, ME.—Ringling Brothers' Circus 6 to tremendous attendance; fine entertainment.

OWASSO, MICH.—Payne Bill drew two large and well pleased houses June 29. Winona and Frank were the favorites here and entertained a bunch of local society people after the evening performance.

SARATOGA, N. Y.—Sells and Downs' Circus had a date here 17, but on account of Ringling Brothers coming 21 have transferred to Ballston Spa, seven miles distant, but can be reached by trolley and I presume a large number of our people will take the trip. Ringling Brothers have made the dead walls and billboards present a gala appearance announcing their coming 21.

BLOOMINGTON, ILL.—Great Parker Amusement Carnival co., under the auspices of the Eagles and the Baseball Association, week 17-22.

ALBANY, N. Y.—Sells and Downs' Circus arrives 18.

BANGOR, ME.—Robbins' Circus highly pleased two large audiences with first-class performances June 30. All of the acts were good, and some of them especially so. Ringling Brothers' Circus 8.

OLDTOWN: Robbins' Circus will show here 7.

EMPORIA, KAN.—William P. Hall's Circus exhibited fair show to small business.

ST. CLOUD, MINN.—Forepaugh-Sells Brothers' Circus did fine business here 1. Tents filled to capacity at afternoon performance. Show was exceptionally good.

NOTES.

Williamson and Gilbert are doing nicely in Barnum and Bailey's concert, and Frank Williamson is also playing the part of the Viceroy of India. Mr. Williamson was made an Elk at Matteson, Ill.

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